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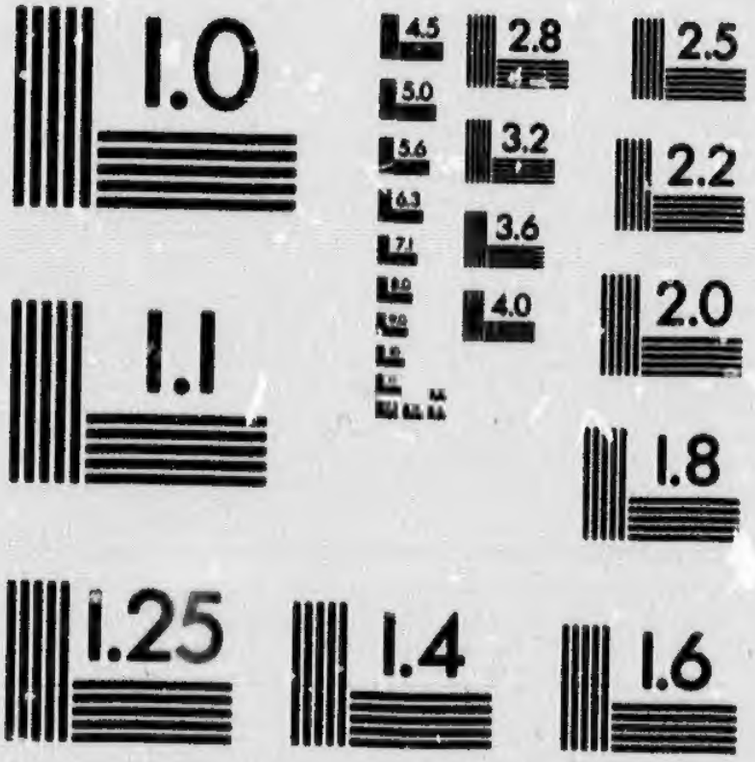

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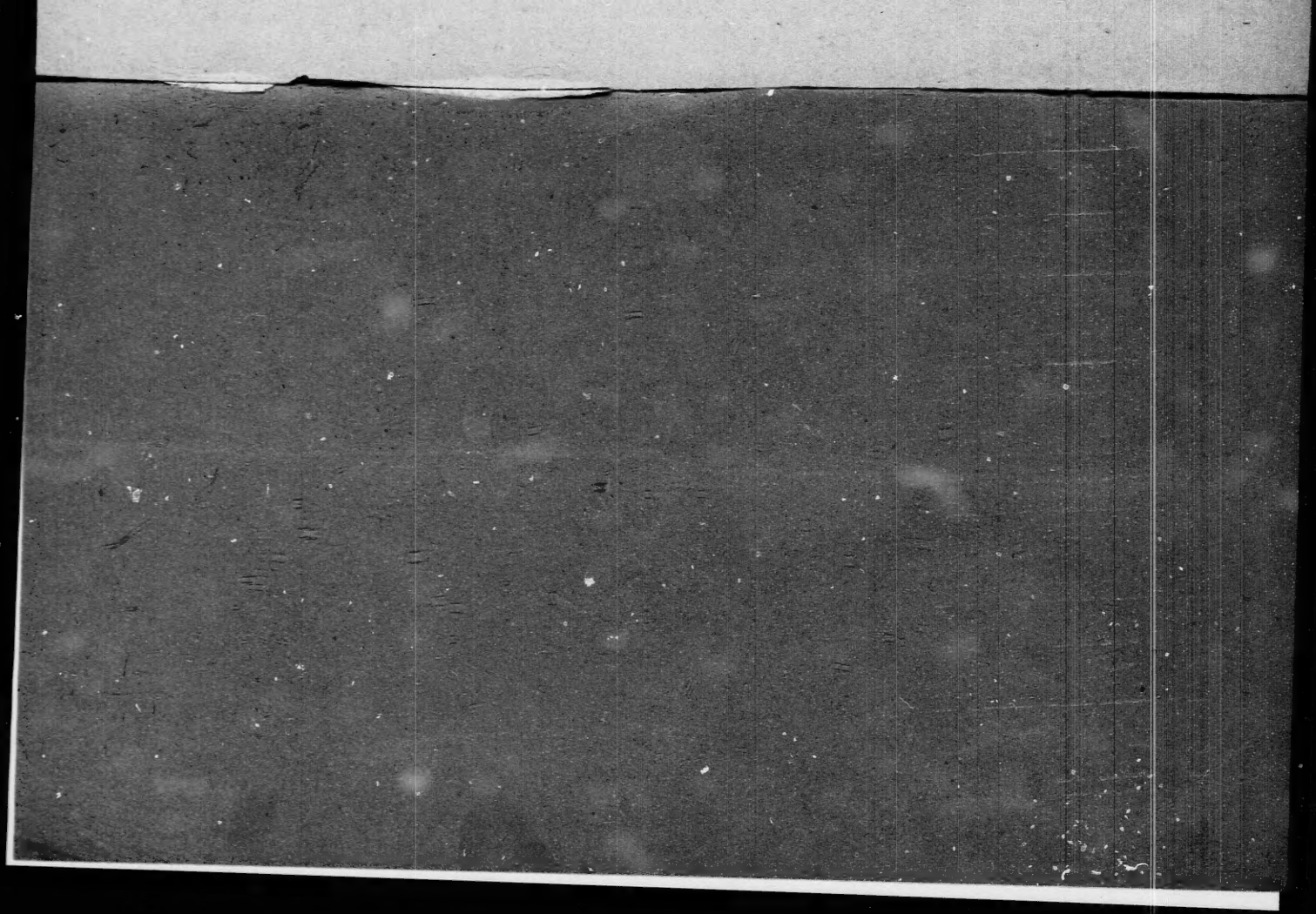

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THE ATTITUDE

OF THE

GREEK TRAGEDIANS

TOWARD

NATURE.

By

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THESIS

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[1] Jebb's editions of the several plays have been most helpful.

[2] Sandys' *Bacchae* has been very suggestive, and Nauck's introduction to Euripides very helpful. Beck's index is faulty, and I have had to do much index work for myself.

[3] Especially Kock's "Die Frösche."

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[1] II. pp. 188-273.

[2] Espec. ch. 13.

CHAPTER I.

THE feeling for nature among the ancients, and the treatment of nature in Greek and Roman literature are subjects that have attracted a good deal of attention in recent years. The discussion begins with Schiller.

The discussion may be said to have begun with Schiller's essay on "Naive and Sentimental Poetry," written in 1795. Schiller draws a sharp distinction between the simple poetry of the ancients and the sentimental poetry of modern times, remarking that "we find very few traces in Greek poetry of the sentimental interest with which the modern world looks upon scenes of nature and natural characters. The Greeks, to be sure, are accurate and faithful in their descriptions of nature, but they show no more peculiar enthusiasm than in describing a vestment, a shield, armour, a piece of furniture or any mechanical product.... They do not cling to nature with the emotion, spirituality or gentle melancholy of the moderns."[1]

As Biese[2] and Butcher[3] both point out, this somewhat narrow view of Schiller's is to be explained by the fact that he was most familiar with Homer, the most naive of all poets, and in making his sweeping statements about the characteristics of Greek poetry it is Homer that he has especially in mind. Later, in his criticism of Matthisson's poems,[4] Schiller expressly stated his belief that the Greeks, who were passionate lovers of all beauty, were susceptible to the charms of inanimate nature, their very mythology indicating how deep and rich was their appreciation.[5]

This statement, together with his recognition, even in the first essay referred to,[6] of Euripides, Horace, Propertius, Vergil and Ovid as the sentimental poets of antiquity, was, however, generally lost sight of and Schiller is probably responsible for the view that prevails, or until recently has prevailed, that the Greeks totally failed to appreciate the beauty and picturesqueness of the external world. Erroneous views.

[1] Schiller's Werke, vol. XII. 1 (Spemann).
[2] p. 3. [3] pp. 247-8. [4] Woermann, p. v.; and Biese, p. 4.
[5] See Straub, p. 2. [6] p. 360.

Thus Gervinus[1] says, "Das ganze Alterthum kennt keine so innige Freude an der Natur, wie sie aus den Tierdichtungen der mittleren Zeiten spricht", Becker in his *Charicles*, "No author of the better age has even attempted to portray a landscape....The Greeks wanted that deep and warm perception of the charms of inanimate nature, the lack of which, when found among us, is always a cause of reproach or commiseration[2]"; and Otfr. Müller "Neither the sentimental dwelling upon nature in general, nor the romantic conception of landscape in particular, is known to the Greek spirit." The same view was emphatically expressed by Cope in an essay on "The Picturesque among the Greeks" (Cambridge Essays, 1856).

More reasonable views.

The first to contradict this view was Jacobs in his preface to *Leben und Kunst der Alten*, 1824. "Who," he says, "would regard the pictures of nature and her phenomena, which Homer has woven into the web of his epic, inferior to the lengthy descriptions of those who have devoted their energy exclusively to depicting nature? Even the Anthology is not poor in poems which glorify her charms and invite the reader to the shade of rustling plane-trees, on the edge of murmuring brooks or in cool meadows."[3]

Alex. v. Humboldt's views are given in his *Cosmos*, vol. II., p. 7. "In Greek antiquity we find the tenderest expression of a deep feeling for nature mingled with poetical presentations of human passion; but such descriptions of nature are merely secondary, because in Greek art everything, so to speak, moves in the circle of human life. Nature-poetry, as a special branch of literature, was wholly foreign to the Greeks; landscape with them appears only as the background of a picture, in front of which move human forms." The Greek, according to v. Humboldt, possessed a deep feeling for nature, but lacked the active consciousness which prompts men to express that feeling in words.[4]

In his work, "Über die Empfindung der Naturschönheit bei den Alten" (Leipzig, 1865), Heinrich Motz is a warm champion of the simplicity, honesty and clearness of vision possessed by the ancients, and ridicules the affected

[1] Quoted by Biese from his Deutsche Litteraturgeschichte, I., 103.
[2] Becker's *Charicles*, Eng. trans., 8th ed., 1889, p. 46, note 11.
[3] Quoted by Biese. [4] See Biese, p. 4.

"Naturgefühl" of the moderns, "die Affektation für die Natur, die eitle Schwärmerei für dieselbe, welche fern von jedem unmittelbaren und ungesuchten Geniessen vor allem selber gesehen sein wollte, jener *enthousiasme obligé* und die eckle Empfindung der Empfindung."[1] Motz, however, seriously erred in not discussing the subject from the historical standpoint and studying the question in connection with successive authors and periods.

This defect is recognized by Woermann, whose work "Ueber den landschaftlichen Natursinn der Griechen und Römer" (München, 1871), is an excellent one, so far as it goes, though the author generalizes somewhat too freely without sufficient evidence.

Friedländer. Friedländer[2] carefully distinguishes between the ancient and modern "Naturgefühl," and expresses the view that the feeling for nature among the ancients, while vivid, sincere and deep, was much more limited in its range than among the moderns, being confined to a sentiment for what is lovely and charming to the eye. His pamphlet, "Ueber die Entstehung und Entwicklung des Gefühls für das Romantische in der Natur," opens with the extravagant statement: "Dass die Ausdehnung des Begriffs der Naturschönheit auf das rauhe, düstre und öde, das phantastische und wilde, endlich das furchtbar erhabene dem Alterthum und Mittelalter fremd gewesen ist, darf als erwiesen angenommen werden."

The subject now discussed from the historical standpoint. More recently the subject has been approached from the historical standpoint. Instead of indulging in glittering generalities upon the simplicity, objectivity and naiveté of the Greek attitude towards nature, scholars have made special studies of individual writers and particular periods of Greek literature, with the result that we find among the Greeks themselves a process of development in their appreciation of nature, corresponding to their intellectual and social development. This idea is well set forth in the most important work that has yet appeared on this subject, viz., Dr. Alfred Biese's "Die Entwicklung des Naturgefühls bei den Griechen" (Kiel, 1882).[3] In addition to the introduction, this small volume (145 pages) contains three

[1] p. 11. [2] Sittengeschichte Roms, vol. II. (6th ed.), pp. 188-273.
[3] This has since been followed by the same author's "Die Entwicklung des Naturgefühls bei den Römern" (Kiel, 1884); and "Die Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit" (Leipzig, 1892).

chapters, one on the naive feeling for nature in mythology and Homer, a second on the sympathetic feeling for nature in lyric poetry and the drama, and a third on the sentimental and idyllic feeling for nature in Hellenistic and imperial times.

What can still be done in investigation?

With the main ideas in this work no student of Greek literature is likely to disagree seriously, but a careful reading of the volume has convinced me that in connection with this subject a good deal of profitable work still remains to be done. Before the subject can be regarded as exhausted, the attitude of each of the great Greek writers to nature must be studied in detail and in reference to his contemporaries, and not till this has been done can we afford to indulge in generalisations, however plausible.

Still more recent than Biese's work is an essay on "The Dawn of Romanticism in Greek Poetry," by Prof. Butcher, of Edinburgh, contained in his very interesting book, "Some Aspects of the Greek Genius" (Macmillan, 1893). The line of thought followed by Butcher will be indicated by one of his opening paragraphs: "The great change which passed over imaginative literature under the influence of Christianity was not without preparation. Within the limits of Greek literature itself there are many premonitory symptoms of the new direction in which feeling was tending, of a new attitude towards the things of the heart and another mode of contemplating the universe without. An exclusive attention to the earlier epochs of Greek literature has obscured the gradual stages of this process."[1] This is very reasonable speaking and yet in his interesting essay Butcher does not take sufficient account of Euripides, or estimate aright his position in the growth of the romantic spirit. "The change of sentiment," he says, "sets in only from the time of Alexander onward." Again: "For the first time, in the period subsequent to Alexander the Great, arose the feeling for landscape, and, growing out of it, an independent art of landscape painting." Butcher does indeed admit that inasmuch as in the *Hippolytus* "Euripides brought upon the stage womanly passion," his tragedy being "a pathological study rather than a dramatic representation of life," he was "the first of the sentimental poets and the forerunner of modern romanticism," but in

[1] p. 246.

his attitude towards external nature Euripides' peculiar position as the first of the Greek romanticists is far from being recognized.

Object of the present study.

The attitude of Homer towards nature seems to be well understood; at least he has received considerable attention in regard to this subject.[1] So too with the Greek lyric poets.[2] But no detailed study has ever been made of the attitude of the great tragedians towards nature and their relations to one another in this respect. Nobody, too, so far as I know, has observed that one important point of Aristophanes' criticism of Euripides is the latter's sentimentalism in his treatment of external nature.

Results achieved.

This is the subject to which I have addressed myself. I have endeavoured to gather together all the material afforded by the dramatists themselves, to study their conception of nature individually and in comparison with one another, and thirdly to substantiate the view that in criticizing Euripides for excessive sentimentalism, Aristophanes protests against tragedy being made a vehicle for the effusive expression of a feeling for nature.

Various modes of contemplating nature.

There are many different ways in which a poet may look at nature.[3] He may, for instance, feel a simple, unreflective delight in external scenes,—a sense of freedom and invigorating freshness or a childlike wonder at nature's phenomena. Or he may take an interest in scenes because of their associations,—religious or patriotic feeling, sad or happy memories being aroused by them. Again, he may treat nature as a means of illustrating human life—so familiar to us in Homer's use of similes. Moreover, a poet may embody photographic views of nature, in which a scene is accurately described with a faithful realism, which indicates the close observation of an artist, but not necessarily a warm love or genuine enthusiasm for nature herself. Of such poetry, Thomson's *Seasons* is a good illustration, but the best descriptions of this sort to-day

[1] Buchholz: Ueber die homerische Naturanschauung, Erfurt, Prog. 1870. And
H. Schmidt: Homer als Kenner der Natur und treuer Darsteller, etc., etc.

[2] See v. Kittlitz: Naturbilder aus der griechischen Lyrik, and Symonds, J. A., Greek Poets.

[3] See Shairp: Poetic Interpretation of Nature.

appear in prose, as in the case of Ruskin, Thoreau or John Muir.[1]

But further, the poet may transfer his own emotions to sea and sky, to hill and dale and stream, and looking at nature "through a coloured atmosphere of human feeling,"[2] may make her "rejoice with them that do rejoice and weep with them that weep." This is the tendency to which Ruskin so aptly gave the name of "The Pathetic Fallacy."

Lastly, there is a delight in nature which seeks to penetrate into her mysteries, which spiritualizes and personalizes the outward world, giving it an ideal grace and flinging

"A magic light o'er all her hills and groves."

This, in brief, is the conception which Wordsworth introduced into modern poetry and which was almost unknown before his day. In Wordsworth, we have for the first time a distinctive poetry of nature, in which nature is the centre, while man is subordinate.

What was the Greek conception of nature?

It is pertinent now to ask, what in general was the Greek conception of nature in classical times?

Nothing can be affirmed more truly of the Greeks than their belief that

"The proper study of mankind is man."

Man the centre of interest.

To Browning's dictum, "Little else is worth study than the incidents in the development of a soul," they would have heartily assented. And especially true is this in regard to their treatment of nature. However fond of nature they were, she was not studied for her own sake, but man is the centre of their literature, while nature serves mainly as the background of the picture, against which are presented the joys and sorrows, the emotions and struggles of humanity. Nature may serve to illustrate scenes in human life, she may minister to man's pleasures and enjoyment, but for nature to be contemplated or loved apart by herself is quite alien to the average Greek mind.

Love of the picturesque among the Greeks.

Yet we must not infer from this that the Greeks failed to appreciate the beauties and picturesqueness of nature—a view maintained by Cope and others. On the contrary, the very forms with which Greek fancy peopled rivers,

[1] The Mountains of California, Century Co., 1895.
[2] WALKER: The Greater Victorian Poets, p. 211. (London, 1895.)

woods and mountains, testify plainly to the emotions, the admiration and veneration with which this people observed the many varied phenomena of natural objects and forces. Gibbon has observed that their language gave a soul to the objects of sense. And herein lies the main reason why we have so little description of nature's varied scenes in Greek literature. When the Greek viewed a rapid torrent, a grove of trees or a line of high cliffs, his imagination saw behind these objects an animate, divine spirit, though the river itself, the grove and the cliffs were nothing but dead, inanimate bodies. Now, being eminently sensible, he bestowed the love and worship, which we give to nature herself, not upon the lifeless bodies of material things, but upon the spiritual powers which made them their homes. When the sunbeams dart across the crest of Parnassus, it is Dionysus who "with pine-torch bounds o'er the twin-peaked height, tossing and shaking his Bacchic wand;"[1] and when the Grecian maidens in exile in a barbarian land sigh for a return to their happy homes, they do not yearn for their native hills, and trees, and lakes. but for "Artemis, the blest, who dwells by the Cynthian hill and the palm of dainty leafage, the sprouting laurel and holy shoot of pale olive, and the lake that rolls its circling waters."[2]

Little expression of that love in their literature.

The fact, however, remains that a people who had a genuine enthusiasm for beauty and a keen perception of it, seldom gave expression in their literature to a love for the beautiful in nature. Man was the subject of pre-eminent interest—his form was the study of the sculptor and painter, and to his life and interests was their entire literature devoted.

Love of nature subordinate to love of man.

In the following beautiful passage, Euripides, though giving expression to a love for nature, well shows its subordination to a love for humanity: "Wife, dear is this light of the sun, and lovely to the eye is the placid ocean-flood, and the earth in the bloom of spring, and wide-spreading waters, and of many lovely sights might I speak the praises. But nought is so fair or lovely to behold, as for the childless and those consumed with longings, to see in their homes the light that new-born babes bring."[3]

[1] Euripides, Bac. 306.
[2] Euripides, Iph. Taur. 1097.
[3] Euripides, Fr. 316.

CHAPTER II.

Aeschylus

ÆSCHYLUS, the first of the great trio of Greek tragic poets, has left us many proofs of a warm love for nature. Yet it may not be unwise to approach the subject of our study on the negative side, for striking as is the positive evidence he affords, we shall find that no less striking are the poet's reticence and reserve where modern feeling and taste would call for freedom of expression.

Poverty of descriptive element.

The *Persæ*, which is one of the earliest extant plays[1] of Aeschylus and is pervaded with a lyrical spirit, opens with a lengthy ode, in which the Persian elders recount the forces which took the field under Xerxes. In this catalogue the utter absence of the descriptive element is to be noticed. It may, to be sure, be said that here the poet was dealing with a foreign land and with foreign scenes. And yet in the answer to Atossa's question,[2] "Where is Athens?" what a good opportunity an Attic poet had of dwelling on the beauty and picturesque charms of his native city? The reply, however, is as brief as the question. It is "far to the west, where sets the sun in his majesty."[3]

Sense of the utility of nature.

In their description of natural scenes, Greek writers often seem to be struck with nothing more than a sense of the utility of nature. Though this sense need not be out of harmony with a higher interest in nature, it is in itself of a low aesthetic order, and were the Greeks, in dealing with this outer world, to limit their appreciation to rich tilth and fructifying rivers, we should have excellent reason for denying that they possessed any love for the beauties of nature.

In Aeschylus, descriptive epithets that refer to material wealth are very common. The Nile is ἀλφεσίβοιον ὕδωρ,[4] πολυθρέμμων,[5] and λεπτοψάμαθος.[6] The rivers of Argolis are λιπαρά,[7] Dirce is εὐτραφέστατον πωμάτων,[8] and a river in the west χρυσόρρυτον νᾶμα.[9] So Sardis and Babylon are

[1] Produced B.C. 472. [2] Persae, ll. 231-2.
[3] Similarly, in Cassandra's pathetic apostrophe of her native Scamander (Ag. 1157), we note the absence of all picturesque ornament.
[4] Suppl. 855. [5] Pers. 33. [6] Suppl. 4. [7] Suppl. 1029.
[8] Sept. 309. [9] Pr. 805.

πολύχρυσος,[1] Sicily is καλλίκαρπος,[2] Argos βαθύχθων,[3] Phrygia μηλόβοτος,[4] Asia μηλοτρόφος,[5] Cyprus βαθύπλουτος χθών[6] and πολύπυρος ἄλα, and Egypt εὐθαλής.[7]

Sensuous enjoyment of nature.

A sense of pleasure in out-door life, at the most a certain exhilaration of feeling, is all that can fairly be inferred from numerous descriptive touches in the dramatists. Thus the frequent use of λαμπρός, which Aeschylus applies to the sun, constellations, and once to wind; λευκός and derivatives, of the day[8] and water[9]; φαιδρός, εὐφεγγής and similar expressions of brightness. With this elation is often combined a religious sense, as when the sky or rivers or lands are termed ἁγνός[10], or when the Nile sends forth her σεπτὸν εὔποτον ῥέος[11], and its stream is νόσοις ἄθικτον[12]. So ἱερός in φῶς ἱερόν,[13] ἱερᾶς νυκτός[14], ἱερὸν χεῦμα θαλάσσης[15], and δῖος used of χθών, ἅλσος and αἰθήρ[16].

Religious sense.

Love for nature is secondary.

As with the Greek poets from Homer down, the love for nature in Aeschylus is usually subordinate to other interests. Nature furnishes illustrations and lessons for human life and conduct. Hence the frequent analogies from the sea and sky, from wind and storm, from plant and animal life. The largest number of such illustrations come from the sea, and the arts of sailing, steering and building ships. "Metaphors," we are told, "reflect the life of a nation," and the poetry of Aeschylus alone, apart from other evidence, would suffice to prove that the Athenians lived half their life upon the ocean wave.[17] More striking and extended are such metaphors as we find in *Cho.* 390, "Before my heart's prow blows a storm of angry wrath and infuriate hate;" or *Eum.* 555, where the unjust man "will at last lower his sail perforce, when his yard-arm is shattered and trouble overtakes him. In the midst of the o'ermastering surge he calls on those that listen not, but Heaven laughs at the headstrong man.... as he fails to weather the cape. This man wrecks forever his olden happiness on the reef of Justice, and dies unwept, unseen;" or *Sept.* 758, "Methinks

Illustrations of life, taken from the sea.

[1] Pers. 45 and 53. [2] Pr. 369. [3] Sept. 304.
[4] Suppl. 548. [5] Pers. 763. [6] Suppl. 555. [7] Fr. 300.
[8] Pers. 301, 386 and Ag. 668. [9] Suppl. 24.
[10] Suppl. 254, Pers. 497, Pr. 281, 435. [11] Pr. 812.
[12] Suppl. 561. [13] Eum. 1005. [14] Fr. 66.
[15] Fr. 192. [16] Suppl. 5, 558 and Pr. 88.
[17] Cf. Sept. 2, 62, 208, 533, 761, 769, 849—Suppl. 165, 344, 440, 471, 767, 989, 1007.—Cho. 814.—Eum. 637.—Pers. 250.—Ag. 52, 236, 802, 897. See Biese, p. 37; Campbell's Sophocles I., p. 105.

a sea of evils rolls [illegible], one falling and another rising, triple-cleft, which dashes round our city's keel." The art of fishing furnishes two strong similes in *Pers.* 424 and *Cho.* 506. In the former the Persians are speared like tunny-fish, and in the latter children are said to preserve a man's fame after death, even as corks buoy up the net that is sunk in the sea. Another fine simile comes from diving.[1]

Illustrations from other spheres.

Most powerful is the metaphor for the murders that wreck the house of Agamemnon, taken from a rain that first drizzles, then descends in a flood.[2] The noise of war at the gates is like the pelting of stormy sleet,[3] or a resistless mountain torrent[4]; the winds of the war-god rush in hurricane[5]; tears are "thirsty driblets from a storm-flood, bursting the dykes,"[6] and Io's confused and raving utterances are compared to a muddy river that rushes down to meet the clear sea-water.[7]

Illustrations from trees and plants.

Trees and plants, though frequently figuring in Aeschylus, are probably never introduced as matters of independent interest. Nevertheless, may we not suppose that to the poet who noticed them so frequently, they were a constant source of delight?[8] Athene, in her love for the citizens, is like a gardener who is a shepherd to his plants[9]. In man's old age, his foliage withers.[10] There is a noble and extended metaphor from the vine in *Ag.* 966, though in the mouth of Clytæmnestra it is full of feigned emotion.[11] The horror of Clytæmnestra's tale of murder is enhanced by a grim comparison between the blood of the murdered man and "the gentle rain from heaven." "As he breathes out a rapid tide of blood, he casts on me a dark drop of gory dew, while I exult no less than doth the corn, when beneath heaven's sweet rain the sheath bursts in labor."[12] Nothing could express more forcibly the terrible earnestness with which the queen had looked forward to the deed. That a cruel murderess, gloating over her victim's blood, should dare to compare herself to the innocent corn, which rejoices in the quickening rain, indicates an utter absence of the sense of moral responsibility, and far from being

[1] Suppl. 408. [2] Ag. 1533. [3] Sept. 212. [4] Sept. 85.
[5] Sept. 63. [6] Cho. 184. [7] Pr. 885.
[8] In a line preserved from the Philoctetes (Fr. 251), *κρεμάσασα τόξον πίτυος ἐκ μελανδρύου*, a single epithet gives picturesque coloring.
[9] Eum. 911. [10] Ag. 79. [11] See Biese, p. 39.
[12] Ag. 1389.

"grotesk, ja das Mass des ästhetisch Zulässigen überschreitend"[1] is a wonderful stroke of genius.

In a very poetical passage, Atossa enumerates the offerings she brings to the shade of Darius;[2] "milk, sweet and white from a holy cow; clearest of honey, that distils from the flower-working bee; limpid waters from virgin fountain; pure draught from a mother wild, the glory of the ancient vine; with sweet fruit, too, of the yellow olive, that ever blooms in foliage, and twined flowers, the children of all-bearing earth." We are told that here we have oriental imagery,[3] suited to the speaker, who is a Persian queen, and it may also be claimed that as the offerings are sacred there is a religious significance in the passage.[4] Yet surely we may also see in the description the poet's love for nature unadorned.[5]

Flowers in Aeschylus.

No specific names of flowers are found in Aeschylus, though *ἄνθος* is common in a variety of metaphors. We have "the flower of love;"[6] "the flower of youth uncropt" *ἥβας ἄνθος ἄδρεπτον*;[7] the best troops are "the flower of the Persian land;"[8] Cassandra is "a choice flower of abundant treasure," *πολλῶν χρημάτων ἐξαίρετον ἄνθος*,[9] and the flower of Prometheus is *παντέχνου πυρὸς σέλας*.[10] A very daring metaphor from flowers occurs in the Agamemnon, "we see the Aegean sea blossoming with corpses."[11]

Birds and Animals.

Aeschylus' active interest in the life of birds and beasts is seen in their frequent use in simile and metaphor. If[12] one hears the cry of the Danaids who, in fear of their cousins have fled from their native land, he will fancy it is the voice of the wailing Daulian,[13] Tereus' wife, the hawk-chased nightingale, for she, driven from her haunts and streams,[14] mourns for her home, in sorrow ever fresh." Cassandra, too, wailing sadly,[15] is "like a tawny nightingale, insatiate in her cries, that with grief-stricken heart mourns for 'Itys, Itys,' all her sorrow-fraught days." But the unhappy Cassandra is more wretched than the "tuneful nightingale." "The gods," she cries,[16] "gave *her* a winged body, a pleasant and tearless life. For me there

[1] Biese, I [illegible]. [2] Pers. 611-8. [3] Paley, *in loc.*
[4] *cf.* Eurip. Iph. Taur. 159-166. [5] *cf.* Eurip. Hipp. 73. [6] Ag. 743.
[7] Suppl. 663, *cf.* 665.
[8] Pers. 59, *cf.* Prom. 420. [9] Ag. 954. [10] Pr. 7.
[11] Ag. 659, *cf.* also Suppl. 74 & 963. [12] Suppl. 57.
[13] Accepting Tucker's *Δαυλίδος*. [14] *ἀπ' ἀπὸ χώρων ποταμῶν τ' ἐργομένα.*
[15] Ag. 1141. [16] Ag. 1146.

waits the stroke from two-edged sword." Moreover, in going to her doom Cassandra "is not like a bird that dreads a thicket,"[1] and her death reminds even the hard Clytaemnestra[2] of the swan that sings most musically when dying. The rapacious man who scorns justice is like a boy that pursues a flying bird.[3] The maidens of the *Septem* in their fear of foes are[4] "like the trembling dove that for her nestlings dreads ill-mated snakes."[5] The Atreidae[6] raise the cry of war and vengeance upon Paris, even as vultures, that have been robbed of their young, fly screaming above their lofty nests.

Birds of carrion represent lawlessness and disgust,[7] the swallow's twitterings the speech of foreigners,[8] while the cock beside his hen is a symbol for noisy insolence.[9]

The Persian host is like a swarm of bees,[10] the sons of Aegyptus are spiders, wearing a web for their cousins,[11] and early man[12] "dwelt under ground like tiny ants, in the sunless depths of caves."

Snakes, as objects of abhorrence, always furnish invidious comparisons.[13]

Among wild quadrupeds the lion is most conspicuous in Aeschylus.[14] The metaphor in the *Agamemnon*,[15] where the poet calls lion-whelps "dew-drops" reveals an almost Oriental fancy. Wolves figure in *Suppl.* 350, 760; *Cho.* 421 and *Ag.* 1258; deer in *Eum.* 111, 246 and *Ag.* 1063. The metaphor in *Suppl.* 86 is derived from hunting in a shady forest. "It is not easy to track the will of Zeus. To himself[16] all is clear, but mortal man may live in the gloom of dark mischance."

Among domestic animals, horses, dogs and kine are the most prominent. The Danaid maiden is "like a heifer that, chased by wolves, runs to and fro on steepy crags, and to the herdsman lows her tale of distress."[17] A very striking

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[1] Ag. 1316. [2] Ag. 1444. [3] Ag. 394.
[4] Sept 290. [5] *cf.* Sept. 503, Suppl. 223, Prom. 857.
[6] Ag. 49, *cf.* Cho. 247.
[7] Ag. 1473, Suppl. 684, 751.
[8] Ag. 1050, *cf.* Aristoph. Ranae 688, Aves 1681.
[9] Ag. 1671. There is a simile from cock-fighting Eum. 861.
[10] Pers. 129. [11] Suppl. 886. [12] Pr. 452.
[13] Cho. 247, 994, 1047; Suppl. 896; Sept. 290, 381, 503; Eum. 127, 181.
[14] Sept. 53; Ag. 141, 717, 827, 1258; Eum. 193; Fr. 110.
[15] Ag. 141, *cf.* Psalms cx. 3.
[16] Tucker's *πανθ' αὑτῷ* involves but a slight change in the corrupt MS. reading.
[17] Suppl. 350.

comparison is drawn[1] between the ships of Menelaus, overtaken by a hurricane, and a herd of cattle, when terror-stricken they are exposed to a violent storm.[2]

Personification of nature.

The proneness of the Greeks to the personification of nature, a tendency which originated so much of their mythology and led to their special art of sculpture, can be amply illustrated from Aeschylus, as from every other Greek poet. The idea that nature sympathizes with the suffering Prometheus finds expression in the beautiful conception of the modest ocean nymphs "o'er whose eyes rushes a mist of fear, that floods them with tears"[3] when they look upon his suffering form. The modern poet may sing of nature smiling when man is afflicted. The Greek fashion is seen in the *Persae*, where the messenger describes for Atossa the signal disaster that overtook the Persians on the little island of Psyttaleia, "where the dance-loving Pan haunts the sea-shore."[4]

A mountain in the far west is in Aeschylus a brother of Prometheus, "Atlas, who stands in the regions of the west, bearing upon his shoulders the pillar of heaven and earth,"[5] and beneath Mount Aetna lies the giant Typhon who will some day "belch forth his wrath."[6]

The moon is "the starry eye of Leto's daughter,"[7] "sacred night" comes with her "black steeds,"[8] all creation is Zeus,[9] and in the marriage of heaven and earth, in the fertilizing rain, the birth of flocks of sheep and the grain of the fields, as well as in the growth of trees, is seen the universal power of Aphrodite.[10]

Personification characteristic of Aeschylus

Outside, however, of the mythological sphere, the personifying instinct is one of Aeschylus' most characteristic features. Consider the boldness of the conception in *Ag.* 650: "Fire and the sea—once deadly foes—swore a compact;" or of the expression *βρίζει γὰρ αἷμα καὶ μαραίνεται χερός* "the blood-stain slumbers and withers;"[11] or of *δοριτίνακτος δ' αἰθὴρ ἐπιμαίνεται* "and the air is maddened with the clash of spears."[12] Noticeable is the personal

[1] Ag. 655.

[2] *Cf.* Prom. 1009; Sept. 393; Pers. 71; Suppl. 759; Ag. 232 (*χίμαιρα*), 607, 896, 1125, 1298, 1640; Cho. 275, 446, 795; Eum. 246; Fr. 207 (*τράγος*). [3] Pr. 144. [4] Pers. 448.

[5] Pr. 348. [6] Pr. 351. [7] Fr. 170. [8] Fr. 69. [9] Fr. 70, *cf.* Fr. 464.

[10] Fr. 44, v. Biese, p. 38. Note that in Cho. 6, Orestes, on returning to Argos, offers to the Inachus a lock of hair as *θρεπτήριον*.

[11] Eum. 280. [12] Sept. 155.

force of εὐμενής in *Pers.* 487, "The Spercheius waters the plain with kindly flood;" and in *Sept.* 17 νέους ἕρποντας εὐμενεῖ πέδῳ, "when young we crept on earth's kindly plain."[1] Again darkness is "the eye of black night"[2] and the moon is νυκτὸς ὀφθαλμός.[3] For other instances of the use of ὄμμα or ὀφθαλμός in personal metaphor, we may examine *Pers.* 169, *Eum.* 1025 and *Cho.* 934.

Quaintness of certain metaphors

Some of the personal metaphors in Aeschylus are curiously quaint. Salmydessus[4] is "a jaw of the sea, stepdame to ships." Dust is "thirsty, bounded as sister with mud,"[5] and smoke is "the flickering sister of fire."[6] The beacon-light is a "great beard of flame."[7]

Mode of neutralizing metaphors.

At times the poet, as if conscious that his metaphors are too strong, partly neutralizes their effect by a qualification that must be taken literally. The eagle is a dog of Zeus, but he is winged, Διὸς πτηνὸς κύων;[8] the griffins are hounds of Zeus, but are sharp-beaked and have no bark;[9] the sting of the gad-fly is an arrow-point, but one not forged by fire, ἄρδις ἄπυρος[10]; fish are "children of the pure" but "voiceless," ἀναύδων παίδων τᾶς ἀμιάντου;[11] and lastly, if an invading army is a roaring billow, it is, nevertheless, a billow on dry land, κῦμα χερσαῖον.[12]

Other instances of personification, all more or less striking, are to be found in *Cho.* 699, 935 and 1024; *Ag.* 817, 894, 983, 1434 and 1641.

Nature given a symbolical meaning.

Closely connected with this habit of personifying external nature and abstract ideas is the poetical mode of regarding nature and natural phenomena as symbolical of human joy or sorrow. In Aeschylus it is chiefly night and morning, darkness and light, that are thus employed. Thus "sunless and abhorred of man is the gloom that envelopes a house when the lord is dead."[13] When the messenger reports that Xerxes is alive, Atossa, his queen, exclaims, "To my house thy words have brought great light and bright morning after the blackness of night."[14] So, too, Agamemnon's return brings unto all "a light in the darkness,"[15] even as Clytaemnestra prays that "Dawn will herald gladness from

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[1] *Cf.* the description of the Asopus in Pers. 806, φίλον πίασμα βοιωτῶν χθονί.

[2] Pers. 428, *cf.* Eurip. Iph. Taur. 110. [3] Sept. 390. [4] Pr. 726-7. [5] Ag. 495. [6] Sept. 494. [7] Ag. 306. [8] Pr. 1022, *cf.* Ag. 136. [9] Pr. 803. [10] Pr. 880. [11] Pers. 577. [12] Sept. 64. [13] Cho. 51. [14] Pers. 300. [15] Ag. 522, *cf.* 602, 900.

her mother, Night."[1] The *πάρα τὸ φῶς ἰδεῖν*, "the light hath come to our eyes," said of the returning Orestes, is repeated as a refrain.[2] The dawn may symbolize clearness of truth, as in *τορὸν γὰρ ἥξει ξύνορθρον αὐγαῖς*, "clear will the future come with the rays of the dawn;"[3] or, in the beautifully imaginative lines where in reply to the chorus, who fail to grasp her gloomy prediction of death, Cassandra says,[4] "'twill rush, methinks, upon (the soul), as a fresh wind blowing towards sunrise, so that wave-like a woe still greater than this shall surge towards the light." Lastly, in another passage,[5] morn, twilight and night typify life's prime, old age and death. "The stroke of justice visits some in daylight, while there are sorrows that await men at twilight as they linger on, but others are held in the embrace of night before[6] judgment comes."

The pathetic fallacy in Aeschylus.

But Aeschylus can rise even higher in the personification of nature. He can see in the external world something more than mere symbols of man's emotions; he can find in inanimate things a life and spirit ready to respond to the anguish of a suffering hero. Prometheus uttered not a word while the ministers of Zeus were pinning the benefactor of man to his rocky bed in the Scythian Caucasus, but when he is left to face alone the agony of a myriad years, then he pours out that immortal appeal to nature, who is the sole witness of his tortures, and who alone can sympathize in his sufferings:[7] "O Aether divine, and swift-winged breezes! Ye fountains of rivers and of ocean billows the multitudinous laughter![8] Thou earth, and thou, the sun's all-seeing orb, on you I call. Ye see what I, a god, suffer at the hands of gods!"[9] The Titan Atlas[10] has also been "brought low in shameful adamantine bonds" and he is compelled, in anguish of heart, to "bear up the mighty, crushing weight of earth and the vault of heaven." With him, too, all nature is in sympathy; "the waves of ocean murmur as they sink in cadence, the sea-depths groan, the black pit of Hades' land rumbles in accord, and the fountains of pure river-streams sigh for his sad grief."[11]

[1] Ag. 264. [2] Cho. 961 and 972.
[3] Ag. 253. This reading, however, is due to a conjecture of Wellauer's, accepted by Hermann and Dindorf, M. giving *σύνορθον αὐγαῖς*.
[4] Ag. 1180. [5] Cho. 61. [6] *ἀκραντος*. [7] Pr. 88. [8] Blackie.
[9] cf. Pr. 1091-3. [10] Pr. 425-430. [11] Pr. 431-5.

It is to be noticed that in these two instances the sufferer who touches the heart of nature is a superhuman hero, an immortal being. These are the only cases that can be cited from Aeschylus as examples of what Ruskin calls[1] "the pathetic fallacy," and it must be admitted that though the great dramatist has invested these titanic figures with a thoroughly human interest, yet there seems to be some significance in the complete absence of the pathetic fallacy where purely human heroes are concerned.

Feeling for the picturesque and the grand in scenery.

In the contemplation of power, strength and size,—of ocean waves, rushing torrents or lofty mountains,—the sense of grandeur and sublimity is necessarily excluded if fear and terror prevail. Friedländer[2] and Secretan[3] maintain that a feeling for the picturesque and the grand in mountain scenery was lacking in classical times. Though there is much evidence for this view, let us modify it when we recall the picturesque setting given to the *Prometheus*, whose hero is fettered amid the mountains of Scythia *πρὸς πέτραις ὑψηλοκρήμνοις*,[4] and the interest attaching to mountains in the narrative of Io's wanderings in both the *Supplices*[5] and the *Prometheus*. In the latter play the Caucasus is personified in a realistic manner,[6] and the mere epithet *ἀστρογείτονας* reveals a sense of the sublime. The same is true of the yearnings of the chorus in the *Suppliants* ll. 776 ff., especially in the magnificent description of a solitary peak, ll. 792-8. "Where in the firmament could I find a resting-place, where the moist clouds turn into snow, or some smooth, slippery crag, whose summit lies beyond view, in lonely pride,—some overhanging, vulture-haunted cliff?" The sublimity of these lines could hardly be surpassed.

Mountain scenery.

Feeling for the sea. (1) The bright side.

As to the sea at any rate, though to the Romans it was *infidum mare* and "objet d'effroi plutôt que d'admiration,"[7] to the maritime Athenians it was a joy and delight. With pride the poet makes the Persian elders confess that it was from the Greeks their countrymen "learnt to look on the ocean plain, when the broad sea is whitening

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[1] Modern Painters, Pt. IV., ch. 12.
[2] Sittengeschichte Roms, II., p. 113.
[3] Du sentiment de la nature, etc., p. 48. [4] Pr. 5.
[5] ll. 551-2. [6] ll. 720, 1. The personification may not be very striking to English readers, for we are familiar with such expressions as the *brow* or the *foot* of a mountain.
[7] Secretan, p. 73.

with the tempest."[1] Ocean, with his "quenchless stream" *ἄσβεστος πόρος*,[2] his "sleepless flood" *ἀκοιμήτῳ ῥεύματι*[3], and "multitudinous laughter"[4] *ἀνήριθμον γέλασμα*, held Aeschylus with a spell of mingled reverence and affection[5].

(2) The dark side.

And yet it would be easy to cite Aeschylean passages in reference to the horrors and terrors of the sea, from which we might infer that the sea, no less than the mountains, was an object of distrust and dread. The sea is the element that most frequently in simile and metaphor represents evil[6] or anger.[7] When perfectly still it may deceive us sadly, as when Helen, coming to Troy, seemed a "spirit of windless calm" *φρόνημα νηνέμου γαλάνας*,[8] or may occasion great distress, as in those famous lines in the *Agamemnon*, describing the sailors' misery from the midday heat, "what time on his breathless couch of noon, with ne'er a wave, ocean sank to sleep."[9]

Sublimity in other fields.

Aeschylus is fond of describing storms,[10] whirlwinds and volcanic eruptions, and his loftiness of imagination is well illustrated by his description of the battle of Salamis,[11] of the passage of the beacon flame in the *Agamemnon* (ll. 281-316), but especially by his whole conception of the *Prometheus Bound*, which may be said to show us grandeur in climax, closing with the wreck and crash of the world[12]. (See especially ll. 915-925, 992-6, 1043-1053, 1080-1093.)

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[1] Pers. 108. [2] Pr. 531. [3] Pr. 139. [4] Pr. 90.

[5] It is not only the hiss of hatred, but the suggestion of mystery and vastness that we detect in the assibilation of that fine line, Ag. 958, *ἔστιν θάλασσα, τίς δέ νιν κατασβέσει;*

[6] Pr. 726, 746, 1015; Sept. 758, 1077; Pers 599; Suppl. 470; Ag. 1181-2; Eum. 555.

[7] Eum. 832, *κοίμα κελαινοῦ κύματος πικρὸν μένος*, a strong imaginative expression for civic unrest.

[8] Ag. 740. [9] Ag. 565-6. [10] v. Fr. 195, 199. [11] Pers. 353-432.

[12] *Cf.* Dionysius, Art. Rhet. viii., 11. *Ὁ δ' οὖν Αἰσχύλος πρῶτος ὑψηλός τε καὶ τῆς μεγαλοπρεπείας ἐχόμενος*, κ.τ.λ. and Aristoph. Ran. 1004.

CHAPTER III.

Sophocles.

PASSING to Sophocles, we may notice at the outset that while in the seven extant plays, taken as one whole, the feeling for nature finds abundant expression, there is a marked distinction in this respect between the individual dramas. The *Electra* and *Oedipus Tyrannus* are almost destitute of this feature, the *Antigone* and *Ajax* have it in sparing degree, while the *Trachiniae*, *Philoctetes* and *Oedipus Coloneus* display it in ample measure. The last three plays, it will be observed, are undoubtedly[1] the latest in date of composition and exhibit many features common to Euripidean tragedy.

Topographical accuracy.

To begin with, Sophocles is very precise in regard to topography. The Trachinian maidens sing of the joy with which the returning Heracles will be greeted by the dwellers about Trachis. In a few lines[2] a general sketch, but an accurate picture, is given of the vicinity of Thermopylae. The "hot springs" themselves gush forth from the cliffs (*πετραῖα*) of Oeta, beyond which to the south stretch the highlands, while below to the north lies the harbor (*ναύλοχα*) of the Malian gulf.[3]

It is the same district to which the thoughts of the unfortunate Philoctetes are ever turning. "Bring me safely," he prays Neoptolemus,[4] "to thine own home, or to Euboea, seat of Chalcodon, and from there 'twill be but a short journey to Oeta and the Trachinian heights, and the fair-flowing Spercheius." As Jebb says, "The three names here—Oeta, Trachis, the Spercheius—mark the great features of the region," which would thus be accurately recalled to the mind's eye of the spectator in the theatre.[5]

Observe, too, the detailed description of the surroundings of Philoctetes in the island of Lemnos.[6] "A cave with double mouth, such that in cold weather on both sides one may sit in the sun, while in summer a breeze wafts sleep through the pierced cell. A little below, on the left, you will see perhaps a spring, if it be still preserved."[7]

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[1] Lachmann, it is true, maintained that the Oedipus Coloneus was composed just before the beginning of the Peloponnesian war.
[2] Trach. 633-7. [3] See Jebb's note on the passage.
[4] Phil. 488. [5] *Cf.* Phil. 725, also 479, 664 and 1430 [6] Phil. 16-21.
[7] *Cf.* Phil. 27 ff, 952, 1083, 1452.

The *Oedipus Coloneus* best illustrates this desire for topographical accuracy. The famous ode[1] on Colonus and Athens owes most of its beauty to this care in portraying the local features of the poet's birth-place. "White Colonus" is haunted by the nightingale, which sings down "amid the shade of green dells" in the "sunless and windless" grove of Dionysus and has its home where dark ivy abounds and the laurel with its countless berries. Here daily bloom the clustering narcissus and golden crocus while the waters of Cephisus never fail. Best of all, the gray-leafed olive flourishes in this land.[2]

In the account which the messenger gives[3] of the end of Oedipus we see the same attention to local description. "Now when he reached the precipitous Threshold, rooted in earth with steps of brass, he paused in one of the many branching paths, near the basin in the rock, where the solemn covenant of Theseus and Peirithous is registered. Midway between this and the Thorician stone he stood, even between the hollow pear-tree and the marble tomb, then he sat down." The basin, stone, tree and tomb here mentioned exist no longer, but we may be sure that Sophocles is here describing with faithful detail a spot familiar to most of his audience.[4] As for the "precipitous Threshold" *καταρράκτην ὁδόν*, compare an earlier passage in the play[5]: "as for the spot whereon thou treadest, it is called this land's Brazen Threshold, the stay of Athens." In opposition to Wordsworth, *Athens and Attica*, ch. xxx., Jebb[6] proves that the "precipitous Threshold" was a natural chasm near Colonus (not at the foot of the Areiopagus), and supposed to lead down by brazen steps to the lower world; and further, that this term *threshold* was extended from the chasm to the neighbouring country, to which the epithet *brazen* as a poetical equivalent for *rocky*[7] could appropriately apply.[8]

Such careful topography, though rarer, is not altogether absent from Sophocles' earlier plays. Witness the important part played in the *Oedipus Tyrannus* by the "branching roads" *σχιστὴ ὁδός*, that lead to the same spot from

[1] O.C. 668-706.
[2] *Cf.* the shorter description O.C. 16.
[3] O.C. 1590.
[4] Schol. *in loc.*, *ταῦτα γνώριμα τοῖς ἐγχωρίοις.*
[5] O.C. 56.
[6] See his introduction to O.C. §§. 11-15.
[7] *Cf.* *τοῦδ' αὐτοπέτρου βήματος* l. 192.
[8] *Cf.* O.C. 1059 ff. with Jebb's note.

Delphi and from Daulia.[1] With what striking dramatic effect does Oedipus, after blinding himself, recall to mind every feature of the scene where he unwittingly slew his own father![2] "O ye three roads, O thou hidden ravine, thou thicket and narrow path where three ways meet!" Vividly does he remember how he first saw the three roads, running down into the deep ravine, how as he descended he came to a thicket (*δρυμός*) where his own road narrowed to meet the other two.[3]

After the self-slaughter of Ajax, the Salaminian sailors at Troy long to be "where the rock, well-wooded, juts into the deep and is ever beaten by the sea, below the lofty tableland of Sunium."[4]

Vividness of local picturing.

Sophocles was evidently fond of having a definite local picture in his mind's eye. The scene of Ajax's unhappy end was near Troy, a place known to Sophocles only through literature, yet the poet introduces local features with considerable detail. Ajax in his dissembling speech just before his suicide tells the sailors that he will go to[5] "the bathing-place in the meadow by the cliff," where a definite picture is sketched for us, and when he bids farewell to the scene of his warfare, he passes in review the main features of the landscape,[6]—the sea, the rocky caverns of the coast, the grove above the shore and the streams of Scamander.

Occasionally a mere epithet will indicate the poet's fidelity to local coloring. In the *Ajax*, l. 695, occurs *Κυλλανίας χιονοκτύπου*. According to Campbell,[7] Cyllene is clearly visible from the Acropolis, and in spring and early summer is covered with snow. So in *Oed. Tyr.* 1026 *ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς* describes with peculiar fitness the local features.[8] In *ἀργῆτα Κολωνόν* the epithet is due to the neighborhood of two knolls of light-colored earth.[9] *εὔβοτρυς*, as an epithet of *Πεπάρηθος*,[10] affords a brief yet excellent description of an island of which Pliny[11] says *Evoenum quondam dictam*, and Heracleides Ponticus (fr. 13) *αὕτη ἡ νῆσος εὔοινός ἐστι καὶ εὔδενδρος*.[12]

Poverty of

As was observed in the case of Aeschylus, Sophocles too

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[1] O.T. 716, 733. [2] O.T. 1398 ff.
[3] See Jebb's note on passage. [4] Ai. 1217. [5] Ai. 654. [6] Ai. 412-9.
[7] Note *in loc.* [8] See Jebb's note.
[9] O. C. 670, Tozer, Geog. of Greece, p. 242. [10] Phil. 548.
[11] H. N. 4, 23. [12] See Jebb's note.

would seem to show not infrequently a marked indifference to the charms of nature. When Oedipus, now blind, appears[1] with bleeding eyes, the chorus, horror-stricken, declare that it is better to be dead than living and blind.[2] Oedipus receives their comments with scorn and indignantly declares that there was nothing his eyes could have pleasure in seeing, neither children, nor city, nor towers, nor the statues of the gods. Not a word about descriptive element.

> "Meadow, grove and stream,
> The earth and every common sight."

Similarly in the powerful scene where Antigone passes to her living tomb, only in one short line does she heave a sigh for the loss of this beautiful world:

> οὐκέτι μοι τόδε λαμπάδος ἱερὸν ὄμμα
> θέμις ὁρᾶν ταλαίνᾳ. (Ant. 879.)

Even the grand soliloquy of Ajax,[3] which closes with a farewell to nature, is much more reserved in expression than would be expected from a modern poet.

That this reticence is due to restraint and self-repression on the part of the poet and not to the absence of sympathy for nature is made evident by the later plays, notably the *Philoctetes* and the *Oedipus Coloneus*.

As compared with Aeschylus,[4] Sophocles gives but the faintest expression to a sense of the utility of nature. The great Pactolus rolls down sands of gold–*τὸν μέγαν Πακτωλὸν εὔχρυσον*,[5] but the epithet is intended to suggest the wealth of Sardis, where the Phrygian Cybele was worshipped. The Cephisus,[6] with his sleepless springs, never fails, but each day with quickening power (*ὠκυτόκος*) he flows in pure tide over the bosom of the land. In this description, which is perfectly true to nature,[7] inasmuch as while the Ilissus dries up in the summer the Cephisus is ever flowing, the fructifying power of the river is quite subordinate to its natural charms. Sense of the utility of nature.

In *Trach.* 188, Lichas, the herald, proclaims the news that Heracles is alive to the Malian people *ἐν βουθερεῖ λειμῶνι*, "in the meadow where the oxen feed in summer," which is a picturesque and appropriate description in the mouth of a rustic messenger. *μηλοτρόφος* occurs as a pos-

[1] O. T. 1297. [2] l. 1368.
[3] Ai. 815 ff. [4] See page 10.
[5] Phil. 394. [6] O. C. 685. [7] See Jebb's note.

sible epithet of Ida in a very corrupt fragment.[1] In *εὐίππου*[2] the epithet is of special significance. Attica is the land in which Posidon made his gift of the horse to man and Colonus was known as *ἵππιος*, even as the eponymous hero of the place was called *ἱππότης*.[3]

Sensuous delight in nature.

Sophocles' sense of pleasure in what is bright and radiant in nature is well seen in the lavish use of expressions to denote splendor, brilliancy and similar ideas. Thus we have *λάμπω, λαμπρός* and derivatives 24 times as opposed to Aeschylus' 13 times, and other words like *αὐγή, σέλας, αἴγλη, φαιδρός* and similar words with the underlying meaning of "bright" 47 times as opposed to Aeschylus' 36 times. *χρυσός* and derivatives appear 30 times in Sophocles as opposed to 20 in Aeschylus.[4]

Love for nature secondary to other interests.

A feeling for nature in subordination to other interests can be abundantly illustrated from Sophocles. The idea that man has to bear joy and sorrow in constant succession finds an analogy in the movement of the Great Bear in the heavens.[5] "Grief and joy come round to all, even as the Bear circles in his path." So, too, the idea that man is subject to fixed laws is well illustrated from nature in *Ajax* ll. 669-677. "Things dread and potent give way to rank. Thus the wintry storms, with tracks of snow, yield to summer with her fruits; the weary round of night retires for day with his white steeds to make his light arise, and shall *we* ne'er learn moderation?"

Nature illustrates human life.

Illustrations from the sea.

As was the case with Aeschylus, very many of the pictures that Sophocles draws from nature, as illustrations of human life, come from the sea and the occupations of a sea-going people.

The sea is an emblem of trouble or evil.[6] In *Ajax* 351, Ajax has passed through his worst frenzy, but "Behold," he cries, taking a bold figure from the ocean swell after a storm, "Behold what a wave even now rolls and careers about me, assailed by the cruel surge."

Sophocles' rich fancy is well seen in some splendid similes. The following was suggested by Il. 2, 396: "As one may see many a wave ebb and flow on the broad sea, before the tireless winds from south and north, so life's

[1] Fr. 469. [2] O. C. 668. [3] O. C. 59.
[4] See p. 39 for a comparison of color words in the dramatists.
[5] Trach. 130.
[6] Ant. 163, 541, 929; El. 729, 733, 1072, 1444; O. T. 22, 1527; O. C. 1746.

troublous sea—stormy as the sea of Crete—now flings back the son of Cadmus and now lifts him on high."[1] Here is another:[2]

"As some cape, swept by the north wind, is lashed by the waves in a storm, so is Oedipus ever fiercely lashed by the dread waves of trouble that break upon him, some from the setting of the sun, some from the rising, some in the region of mid-day sun, and some from the gloom of northern mountains." Still another is the following:[3] "Happy are they whose life hath never tasted evil. For when a house hath once been shaken from heaven, the curse never fails, creeping on to many generations. Even as when the surge is driven o'er the darkness of the deep by the fierce breath of Thracian sea-winds, it rolls up from the depths the black tempestuous sand, and the cliffs, meeting the crash, groan sullenly."

A sailing breeze furnishes metaphors in *Trach.* 467, 815 and *O. T.* 1315. The man who is stubbornly obstinate is like a bad sailor[4] "who keeping the sheet of his sail taut, and never slackening it, upsets his boat and finishes his voyage with keel uppermost." Rulers are the helmsmen of the ship of state, *Ant.* 994; *O. T.* 104, 923.[5]

Rivers in Sophocles.

The only rivers that furnish figures to Sophocles (and herein he is true to his surroundings) are swift mountain torrents. In *Ant.* 712, where Haemon is remonstrating with Creon: "Seest thou," he says, "beside the wintry torrent's course how the trees that yield save their branches; those that resist perish, root and branch."[6] When the messenger in the *Oedipus Tyrannus* declares that the guilt of the house of Labdacus can not be washed away by mighty rivers, his thoughts turn to the distant Ister, and the still more distant Phasis.[7] Shakespeare more wisely sends his Scotch murderess to "great Neptune's ocean" (Macbeth, Act II., Sc. 2, 66).

Illustrations from a variety of sources.

A shower of rain yields a delicate fancy in *Ant.* 528: "A cloud upon Ismene's brow mars her flushed face and besprinkles her fair cheek." The gush of blood from Oedipus' eyes is like "a shower of hail,"[8] a battle is a "storm of spears" δορὸς χειμών,[9] and Ajax, now tranquil,

[1] Trach. 111. [2] O. C. 1240; Biese, p. 42.
[3] Ant. 586. [4] Ant. 715.
[5] *Cf.* Ant. 189. Metaphors from a harbor occur in Ant. 1000, 1284; Ai. 683; O. T. 420, 423, 1208.
[6] *Cf.* Ai. 205 and Aesch. Suppl. 469. [7] O.T. 1227. [8] O.T. 1279. [9] Ant. 670.

is "like a storm from the south, which after a sharp outburst, ceases to rage, and the lightning no more flashes."[1] "A mighty storm," says Menelaus to Teucer, "might burst from a small cloud and quench thy loud utterance."[2] The insolence of foes is like a fire in forest glades, when favored by a breeze.[3]

Trees and plants. Many beautiful references do we find in Sophocles to trees, plants and flowers, in which he apparently found genuine delight. Bacchus comes "from the ivy-mantled slopes of Nysa's hills, and the shore green with many-clustered vines."[4] To be sure, the ivy and vine are sacred to the god, while the ivy possesses mystic power,[5] and in the *Oedipus Coloneus* the foliage of the laurel, olive and vine shows the holy character of the grove,[6] but the Greek's aesthetic sense was one with his spiritual.[7] At white Colonus, too, the green dells with their wine-hued ivy and foliage of olive and vine, rich in fruit, are the haunts of Dionysus the reveller and companion of nymphs.[8] The associations of the olive were peculiarly sacred to Athenians, and the description given in this same ode is full of profound spiritual feeling (*O. C.* 694-706). The pyre of Heracles[9] is to be built of the "deep-rooted oak" which was sacred to Zeus, and of the "sturdy wild olive," which Heracles himself had hallowed.

The simile from the trembling aspen leaf dates back to Homer.[10] Sophocles used it in the *Aegeus*,[11] "for as in leaves of long black poplar, a breeze moves at least its crest and stirs the leafage there," and in *Ant.* 825 we find the familiar figure from the clinging ivy, *κισσὸς ὡς ἀτενής*. In *Fr.* 363 the mulberry illustrates changes of color, its white bloom giving way to red fruit, which ripened into black. The young Teucer[12] is to be nurtured by gentle breezes, like a sapling, and Deianeira, describing her own maidenhood, makes beautiful use of the same illustration.[13] "In such regions of its own grows the young shoot, troubled not by sun-god's heat nor rain nor any wind, but amid pleasures uplifting its tranquil being, till the maiden is called a wife

[1] Ai. 257. [2] Ai. 1148. [3] Ai. 197. [4] Ant. 1131.
[5] Trach. 219. [6] O. C. 16. *Cf.* 157 and *γῆ μελάμφυλλος*, 482.
[7] When Creon returns from the oracle he is crowned with laurel, bright with berries, O. T. 83.
[8] O. C. 670. *Cf.* the fine description of the beautiful vine of Nyssa, Fr. 234.
[9] Trach. 1195. [10] Od. *η*, 106.
[11] Fr. 22. [12] Ai. 558. [13] Trach. 144.

and finds her portion of cares in the night when she trembles for husband or children." Thistle-down is typical of restlessness and fickleness, *γραίας ἀκάνθης πάππος ὣς φυσώμενος*.[1]

Similes from flowers are less common in Sophocles than in Aeschylus. However we have *ἄνθος* used of the bloom of youth,[2] and as equivalent to *ἀκμή* in *ἀκήλητον μανίας ἄνθος*,[3] and foolish pride "blooms only when we are young"[4] *ἐν νέοις ἀνθεῖ τε καὶ πάλιν φθίνει*.[5] Flowers.

But the most famous ode in Sophocles, that on Colonus,[6] owes not a little of its beauty to the glories of the flowers. "Nourished on the dew of heaven, ever day by day blooms the narcissus with fair clusters, ancient crown of the great goddesses, and the crocus blooms with beam of gold." It is to be noticed, however, that this is the only place in Sophocles (except *Fr.* 363, referred to above,[7] and a mention of the crocus as sacred to Demeter[8]), where particular flowers are specified.

Turning to the animal creation, we find that of the birds figuring in Sophocles the nightingale is most prominent. In the sacred grove to which Antigone and the blind Oedipus have come at Colonus a feathered throng of nightingales makes melody with "its Elysian chant" in the shadow of green glades.[9] In this ode, to which we have already had occasion to refer several times, the poet pours forth his joy in the beauties of his birth-place, and the nightingale "that shuns the noise of folly" is one of its greatest charms, but elsewhere in Sophocles this bird though "most musical" is also "most melancholy," the symbol of sadness. Electra will never cease from sighing, but[10] "like some nightingale that has lost her offspring will sound a note of woe for all to hear," for as she again explains,[11] "that bird of lament is in harmony with my soul, which bewails Itys, ever Itys, the bird bewildered, messenger of Zeus." Birds and animals.

The chorus in *Ajax* 139 are "full of fear, even as the eye of a winged dove," and in *Oedipus Coloneus*, 1081, long to have the wings of a dove, that from a high cloud they may

[1] Fr. 784. [2] Trach. 549.
[3] Trach. 1000, *Cf.* *μανίας ἀνθηρὸν μένος* Ant. 960. [4] Fr. 718.
[5] In El. 43 *ἀνθίζω* = *πλάττω*, to disguise.
[6] O. C. 668. [7] See p. 26. [8] Fr. 413. [9] O. C. 17 and 671-3.
[10] El. 107. [11] El. 147, cf. El. 1075; Ai. 629; Trach. 963.

see the battle, but in the *Oenomaus*[1] they would fain be "an eagle of lofty flight, to wing their way over the unharvested air, to the wave of the gray sea." The eagle, a bird sacred to Zeus,[2] also furnishes a simile in the *Antigone*,[3] but Ajax is like a vulture,[4] in whose presence the flocks of birds cower in silence, however much they may clamor at other times.

Other references to birds are of a general character. Deianeira is like a bird without its mate,[5] and Antigone "cried aloud with the sharp cry of a bird in its bitterness, even as when within the empty nest, it sees the bed stripped of its nestlings."[6] In the bright early sunlight the birds awake their clear songs,[7] and in the *Oedipus Tyrannus*[8] death comes swiftly "like bird on nimble wing."[9]

There is a solitary reference to the bee, "the curious wax-moulded work of the tawny bee,"[10] and another to the wasp, "wasps with black coats, their backs four-winged and fettered,"[11] also a bare mention of the spider,[12] and four occurrences of the viper[13] or *ἔχιδνα* (besides eight of the *δράκων* or larger reptile). No other small creatures of the air or earth appear in Sophocles.

Of wild animals there are in Sophocles but scanty references to the lion.[14] Apollo is *ὁ λυκοκτόνος θεός*,[15] but otherwise wolves are not mentioned. The *Aleadae* contained a pleasing reference to deer, "a wandering horned hind would steal down from steep hills,"[16] and this animal, being sacred to Artemis, is mentioned in three other passages.[17]

The dog in Sophocles is used for hunting,[18] or is classed with beasts of prey.[19] Horses,[20] cows and bulls are very numerous. The heifer, as in Latin poetry, can typify the girl of marriageable age.[21] Goats are barely mentioned.[22] On the whole, Sophocles' range in the animal world is narrower than that of Aeschylus.

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[1] Fr. 435. [2] Ant. 1040. [3] Ant. 113. [4] Ai. 167. [5] Trach. 104.
[6] Ant. 423. [7] El. 17. [8] O. T. 175.
[9] *Cf.* further Ant. 29, 205, 343, 697, 1017, 1021, 1082; Ai. 167; O. T. 16; Phil. 1146.
[10] Fr. 366. [11] Fr. 26. [12] Fr. 264.
[13] Ant. 531; Phil. 627, 632; Trach. 771.
[14] Only Phil. 401, 1436; Trach. 1093; Fr. 154. [15] El. 6.
[16] Fr. 86. [17] El. 568; O. C. 1092 and Trach. 214. [18] Ai. 8.
[19] Ant. 206, 257, 697, 1017, 1081; Ai. 297, 830. [20] See Biese, p. 40.
[21] Trach. 530.
[22] Ai. 374, *cf.* *καρικοὶ τράγοι* Fr. 497 and *θαλλὸν χιμαίραις προσφέρων*, Fr. 461.

Much of Sophocles' feeling for nature is, as we are to expect, half-hidden under mythological formulae. The first stasimon[1] in the *Oedipus Tyrannus* well illustrates the poet's delight in splendor and brightness, expressed in terms of mythology. We have "golden Pytho," "gleaming Thebes," "Zeus, wielder of the fiery lightning's power," "Lycean king, with shafts from strings of gold," "the flaming glint of Artemis, wherewith she darts through the Lycian hills," "ruddy Bacchus, with snood of gold and torch of gleaming face." So with the grand hymn to Bacchus, in the *Antigone*.[2] The god "dwells by the soft streams of Ismenus," and is seen "above the twin peaks" of Parnassus, by the "torch-flames gleaming through smoke, where dance the Corycian nymphs, hard by the Castalian fount." He has come "from the ivy-mantled slopes of Nysa's hills, and the shore green with clustered vines." He is "leader of the stars, whose breath is fire and master of the voices of the night."

Feeling for nature expressed in mythological terms.

At Colonus,[3] "in the sanctity of his leafy grove, which the sun never sees, and the stormy winds leave untouched, the reveller Dionysus ever treads the ground, ranging with the nymphs that nursed him..... Nor have the Muses' choir abhorred this spot nor Aphrodite of the golden rein." In the *Ajax*[4] Pan is to come to the soldiers at Troy "roving o'er the sea, leaving the snow-smitten ridges of Cyllene." The sea is in the domains of Posidon, "who sways the Aegean headlands or the gray calm sea, haunting the lofty, wave-swept rocks."[5] The Malians dwell on the "shore sacred to the virgin of the golden shafts."[6] Other instances of less importance are to be found in *El.* 180 (Apollo), *O. C.* 1600 (Demeter), *Phil.* 391 (Cybele), *Phil.* 725 (nymphs of Malis), *Ant.* 825 (Niobe turned into stone).

In studying a Greek poet, it is often hard to determine where the vivid personification ends, and we enter the region of mythology. When Philoctetes, for example, lies in lonely anguish, "ever-babbling Echo, appearing afar, responds to his bitter cries."[7] This personifying tendency is less common in Sophocles than in Aeschylus. See,

Personification.

[1] O. T. 151-202. [2] Ant. 1115-1152.
[3] O. C. 668-719. [4] Ai. 695.
[5] Fr. 342, with Herwerden's *πολεύων* for the corrupt *στομάτων*.
[6] Trach. 636. [7] Phil. 188, *cf.* 1458.

however, *O. T.* 474, *ἔλαμψε φάμα*; *ib.* 873 *ὕβρις φυτεύει τύραννον*; *ib.* 1090 *ὦ Κιθαιρών*; *Phil.* 826, a beautiful hymn to Sleep; *Ant.* 100 where the *ἀκτὶς ἀελίου*, "the eye of golden day" is said to have put the Argives to flight.[1]

Symbolism of nature.

The poetic symbolism of light and darkness, noticed in Aeschylus, is frequent in Sophocles too. The madness that had seized Ajax was like a dark cloud before the eyes of his Salaminian followers,[2] but as he recovers and their spirits rise Zeus brings to them the "bright and cheerful light of day."[3] In his wretchedness Ajax prays for darkness as his only light, the darkness of the grave[4]—*ἰὼ σκότος, ἐμὸν φάος, ἔρεβος ὦ φαεννότατον*—and the blind Oedipus, as he leaves this mortal scene, bids farewell to the light that to him is but darkness, *ὦ φῶς ἀφεγγές*.[5] Deianeira, hearing of Heracles' return, exclaims, "the light of this message hath risen on us beyond hope."[6] So "bespangled night abides not with men, nor sorrows, nor wealth."[7] Here sorrows and night are alike, and so are day and wealth, but the parallelism is not complete in expression.

Personality of nature and the pathetic fallacy in Sophocles.

The consciousness of the personality of external nature and of sympathy between nature and man is more prominent in Sophocles then in Aeschylus. Electra pours forth her tale of sorrow to the "pure light and air commensurate with the earth."[8] The light of heaven will naturally in its purity receive with indignation the story of Electra's wrongs, even as in another passage[9] neither the earth nor the holy rain nor the light will welcome the polluted Oedipus. Electra appeals to the "large air," because it is all-embracing and can take the news to the absent Orestes.

A similar idea underlies the beautiful and imaginative passage[10] where the chorus pray the sun to bring them news of Heracles. "Thou whom night, all-gleaming (*αἰόλα*), brings forth, even as she is despoiled, and yet again (*τε*) puts to rest in thy flaming glory, tell me, I pray, O sun-god, where, O where abides Alcmena's son? O thou that blazest in flashing splendor, is he in the straits of the sea, or is he at rest on either continent?"[11]

Again, in the *Antigone*,[12] the bright sun, the *ἀκτὶς ἀελίου*,

[1] *Cf.* Ant. 879 and Ai. 674. [2] Ai. 706.
[3] l. 709. [4] Ai. 395. [5] O. C. 1549, *cf.* O. T. 374 and O. C. 183.
[6] Trach. 203, *cf.* O. T. 987. [7] Trach. 131. [8] El. 86.
[9] O. T. 1427. [10] Trach. 94. [11] *Cf.* Ai. 845. [12] Ant. 100.

τὸ κάλλιστον..... φάος "stirred into rout" the Argive host. The rout took place at sun-rise, but it was the sun himself who rose and fought for Thebes.

It is a vivid sense of the personality of nature that leads to such pathetic utterances as those of Ajax, when he says farewell to the scenes of his warfare, and either thanks them for their nurture[1]—"ye fountains and rivers of this land, and plains of Troy that have nurtured me!"—or gently chides them for their faithlessness[2]—"O paths of the surging deep, ye caverns by the sea and grove beside the strand, long time now, too long have ye kept me at Troy..... Ye streams of Scamander, my neighbors, kindly now to the Argives, no longer shall ye see me!"

Antigone, too, when deserted by man, turns in appeal[3] to "the fountains of Dirce and grove of Thebes," even as Polynices, in a similar plight, invokes the fountains and gods of his race.[4]

But nowhere in Sophocles is the sympathy of Nature for suffering mortals more poetically set forth than in the *Philoctetes*. The unhappy victim "stripped of all life's gifts, lies alone, apart from all else, with the dappled or hairy beasts, piteous in his miseries and his hunger, bearing torture without relief, while ever-babbling Echo, appearing afar, responds to his bitter cries."[5] When Neoptolemus strips him of his bow, his sole means of livelihood, he turns to where alone he can look for sympathy, the "familiar presences" of nature. "Ye bays and headlands," he cries, "ye, my companions, the beasts of the hills, ye steep cliffs! to you—for to whom else can I speak?—to you, my wonted audience, I bewail my treatment at the hands of Achilles' son."[6] Neoptolemus and Odysseus leave him to his fate, and the poor victim of their outrage turns with helpless appeal to the cave that had been so long his home and must shortly be witness of his death.[7] At last, ordered by Heracles himself to go with Neoptolemus to Troy, Philoctetes bids a loving farewell[8] to the cave and his island home, its waters and meadows, its sea-beaten cape and Hermaean mount. Finally[9] he prays the island herself to give him a parting blessing.[10]

[1] Ai. 862-3. [2] Ai. 412-421. [3] Ant. 844.
[4] O. C. 1333. [5] Phil. 180-190. [6] Phil. 936-940. [7] Phil. 1081.
[8] Phil. 1452 ff. [9] Phil. 1464. *Cf.* Biese, pp. 45-6.
[10] See Butcher, pp. 279, 280 on this topic.

Sophocles lacking in sublimity. His treatment of mountains.

The imagination of Sophocles is not as lofty or grand as is that of Aeschylus, and the illustrations of sublimity to be found in his plays are not very numerous.[1] In regard to mountains, he has indulged in no extended descriptions of them, but has merely referred to them in brief allusions. Mountains serve frequently as important landmarks, as in *O. C.* 1059, "Perchance the captors will soon approach the pastures[2] on the west of Oea's snowy rock," and *O. T.* 474, where the command from Delphi is said to have "flashed forth from snowy Parnassus," and *Ai.* 693, where the Salaminian sailors beg Pan to come over the sea to them, "leaving the snow-smitten ridges of Cyllene."

The use of the same or similar epithet in each of these instances might suggest that the description is merely conventional, and yet in each case Sophocles appears to have seized on a characteristic feature of the landscape. "Oea's snowy rock," overlooking the Thriasian plain, was doubtless a familiar sight to all residents of Attica. The climate of Attica in ancient days seems to have been colder than to-day, and snow therefore fell on Mount Aegaleos later in the season than at present. As for Parnassus and Cyllene, even now they are covered with snow as late as the month of May, the former being one of the most conspicuous mountains in central Greece, and the latter being "clearly visible from the Acropolis" of Athens.[3] The Rhipæan mountains, of which nothing would be known to Sophocles from personal observation, are "wrapped in night," and from them come the blasts of Boreas.[4]

When not acting as landmarks, the mountains of Sophocles serve merely to localize deities, or to furnish a scene for unnatural and supernatural events. Pan, who haunts "the snow-smitten ridges of Cyllene,"[5] is called "mountain-roving,"[6] an epithet applied also to wild beasts.[7] Hermes, too, is "lord of Cyllene,"[8] the Bacchic god "dwells on the mountain tops,"[9] and Zeus makes his "lightnings flash over the high glens of Oeta,"[10] which mountain was sacred

[1] Good illustrations are Fr. 1027 and Ant. 605. The latter is probably the best example in Sophocles.

[2] Reading Hartung's *εἰς νομόν* for *ἐκ νομοῦ*.

[3] See Campbell's note on Ai. 695; Jebb's Modern Greece, p. 75; Tozer, pp. 43, 139, 266.

[4] O. C. 1248. [5] Ai. 693. [6] O. T. 1100 *ὀρεσσιβάτης*.

[7] Ant. 350. [8] O. T. 1104. [9] O. T. 1105.

[10] Trach. 436, *cf.* 200.

to him. On this Oeta Heracles gives orders to Hyllus to build the funeral pyre and burn him alive.[1]

It is on mount Cithaeron that the infant Oedipus was exposed. While the king's parentage is yet unknown, the chorus sing the praises of Cithaeron as the nursling mother of Oedipus.[2] Some nymph of Helicon brought him to birth, and his father was a "mountain-roving" god. When the terrible secret of his birth is at last disclosed, Oedipus who means henceforth to avoid the haunts of men, begs Creon to let him end his days on that Cithaeron which is now known as his own, and on which his parents had intended that he should die.[3]

His treatment of the sea.

As for references to the sea or the ocean, "great deep of Amphitrite,"[4] Sophocles is much more sparing in their use than Aeschylus. Similes and metaphors from the sea are, as we have shown,[5] common enough, and some of these disclose the poet's power of grasping the picturesque, but outside of these Sophocles nowhere gives us more than the slightest description of her beauties or her terrors.[6]

"Most wonderful of all wonders is man," sings the *Antigone* chorus.[7] "This is the creature that crosses the white sea, driven by the stormy south wind, making a path amid the seething surges." The spirit of this passage is not unlike that of Horace, Carm. I., 3, though in Horace man is declared guilty of impiety in joining together lands which God had put asunder by means of the *Oceanus dissociabilis*, while Sophocles merely marvels at man's ingenuity in coping with the powers of nature.

The sea and the wilderness are on the same footing in *Ant.* 785, for Love ranges alike "over the sea and in nooks among the wilds," so that Love, like man in the previous example, can surmount all difficulties.

The sea suggests loneliness.

To Philoctetes, lingering perforce on the lonely isle of Lemnos, the sight of the sea brought a sense of despair and utter desolation;

> "So lonely 'twas, that God himself
> Scarce seemèd there to be."

Philoctetes[8] "makes no music of the reed like shepherd

[1] Trach. 1191. [2] O. T. 1086, *cf.* Hom. Il. 8, 47, Ἰδην μητέρα θηρῶν.
[3] O. T. 1451-4. [4] O. T. 195.
[5] See above, p. 24.
[6] πόντου χαροπὸν οἰδμα occurs in a dubious fragment, Fr. 1025.
[7] Ant. 332. [8] Phil. 212.

in the pastures, but he raises a far-echoing cry, perchance as he stumbles in pain, or as he gazes on the harbor, where no ship is a guest." And again,[1] "How, I ween, as in his solitude he heard the surges beat around him, how did he hold to a life so full of tears?" Here is "the eternal note of sadness" that Matthew Arnold found in Sophocles.[2] Arnold, too, as he listens to

> "the grating roar
> Of pebbles which the waves draw back and fling,
> At their return, up the high strand,"[3]

sighs like Philoctetes over the vanity of life and longs for human love.

CHAPTER IV.

Euripides.

EURIPIDES, the last of the great Attic tragedians, is for the purposes of our study, the most important member of the trio. While only seven plays of Aeschylus and seven of Sophocles have survived, Euripides has suffered less misfortune at the hands of time, and nineteen of his dramas have come down to us in their entirety, besides a much larger number of the fragments of others.

His greater significance.

But in addition to the greater mass of material which he furnishes, we shall find that Euripides, representing as he does new tendencies in art, religion, morals and philosophy, will furnish significant results when we study him in reference to the subject in hand.

First of the romanticists.

Euripides is the first of the romanticists.[4] In his attitude towards nature he differs very considerably from his predecessors, and this, we have reason to believe, is one of the important causes of Aristophanes' pronounced hostility to the poet.

Romantic and descriptive

It is not to be expected, however, that Euripides will break completely with the past. In him, no less than in

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[1] Phil. 690. [2] See also the simile in Trach. 111, p. 24, and that in Ant. 586, p. 25. [3] Dover Beach.

[4] *Cf.* Butcher, Dawn of Romanticism in Greek Poetry, in his book "Some Aspects of the Greek Genius," p. 292. "He was in fact the first of the sentimental poets, and the forerunner of modern romanticism."

his predecessors, we may find at times what seems a striking poverty of romantic feeling or descriptive ornament. In this respect the Greek virtue of reserve and moderation, voiced by the proverb *μηδὲν ἄγαν*, is certainly characteristic of Euripides, as compared with many modern poets. As an illustration, compare a passage in Goethe's *Iphigenie* (III. 3), with its wonderful original (Eurip. *Iph. Taur.* 1398 ff.), where in that anxious moment when the exiles are safely on board, but the sailors in vain try to work the ship off the coast, and their enemies are close upon them, Iphigenia stands and prays passionately to Artemis.

barrenness even in Euripides.

ὦ Λητοῦς κόρη,
σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα
ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς.
φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·
φιλεῖν δὲ κἀμὲ τοὺς ὁμαίμονας δόκει.

The powerful brevity of the Greek poet stands in striking contrast to the greater diffuseness of the modern, who expands the thought of these four lines into fifteen in the German. Goethe, in love with the sentiment, lingers upon the affecting scene.

In the *Andromache* of Euripides the subject of a choral ode[1] is the judgment of Paris. The son of Maia and Zeus goes to the Idaean wood, leading the three divinities. "Soon as they reached the wooded glen, they bathed their dazzling bodies in the streams of mountain rills and betook them to the son of Priam." Beautiful and picturesque, but how brief and unadorned when compared with the rich and romantic coloring of Tennyson's *Oenone!*

The *Heracleidae*, in which Athens, the home of the poet and of the chorus in the play, is threatened by an Argive host, is almost wholly devoid of descriptive ornament.

In a choral song[2] in the *Troades*, the Trojan women wonder to what country they will be carried captive. They would fain go to the *κλεινὰν.....Θησέως εὐδαίμονα χώραν*, but not to the eddying Eurotas *δίναν Εὐρώτα*. A modern lyric poet would not be content with such baldness of description, especially if treating of the country that was his own home.

[1] Androm. 284.

[2] Tro. 208.

Similarly Andromache, in apostrophizing[1] Helen as the destroyer of her native land, simply says:[2] *τὰ κλεινὰ πεδί' ἀπώλεσας Φρυγῶν*, where we might expect some outburst of tender sentiment upon the beauties of Troy.

In a very long ode[3] of 102 lines in the *Hercules Furens*, the subject being the twelve labors of the hero, we find in the first half only two epithets, descriptive of places, *Πηνειὸς ὁ καλλιδίνας*[4] and *ἀργυροῤῥύταν Ἔβρον*[5] and in the latter half, which sings of the hero's journey from the Garden of the Hesperides in the remote west to the land of the Amazons in the far east, there are not more than three such epithets. This sparingness of description, though not true of other parts of the play, is a curious coincidence with the Aeschylean character of diction throughout this drama.[6] Other plays, which are comparatively barren in descriptive coloring, are the *Hecuba*, *Andromache* and *Heracleidae*.

Sense of the utility of nature.

The utilitarian view of nature finds frequent expression in Euripides. We read of "Phrygia's fruitful fields,"[7] of "Dirce's green lands of rich tilth,"[8] of the "fruit-bearing vales of Delos,"[9] of Boeotia's "rich corn-lands,"[10] of the "fine soil of Ida's holy hill,"[11] of Thessaly "heavy with rich fruitage,"[12] of Salamis "land of vines,"[13] of Hellas "land of horses,"[14] of Sunium's "silver-veined rock,"[15] of the Lydians "rich in gold,"[16] the Tmolus, "with its streams of gold,"[17] and the Pangaeus, with its "soil of gold."[18] Apidanus "makes fat the plains" of Phthia,[19] the Nile "fructifies" Paphos,[20] and in the Garden of the Hesperides "the life-giving earth gives joy to the gods."[21]

In a well-known fragment[22] Euripides contrasts Laconia with Messenia. The former has "much corn-land, but it is hard to work. It is a valley, surrounded by mountains, rugged and inaccessible to the foe." Messenia is "rich in fruits, is watered by countless streams, and affords good pasture for flocks and herds. It is neither bleak and swept with winter's blasts, nor is it burnt with the heat from the sun's four steeds."

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[1] Androm. 766 ff. [2] Ib. 773. [3] H. F. 348-450. [4] l. 368.
[5] l. 386. [6] See Paley, introd. to H. F.
[7] Androm. 1045. [8] Phoen. 648. [9] Iph. Taur. 1235.
[10] Phoen. 644, *cf.* Bac. 749. [11] Or. 1383, *cf.* Fr. 229. [12] Tro. 216.
[13] Fr. 530. [14] Iph. Taur. 132. [15] Cyc. 294, *cf.* Rhe. 970.
[16] Bac. 13. [17] Bac. 154. [18] Rhes. 921. [19] Hec. 451.
[20] Bac. 406. [21] Hip. 750. [22] Fr. 1083.

Strabo, who has preserved[1] the fragment just quoted, approves of the description therein given by Euripides, but he proceeds to criticize the poet's geographical knowledge, complaining that he makes the Pamisus the boundary between Laconia and Messenia, represents the latter as remote from the sea and is inaccurate in his account of Elis. It is possible that some similar mistake on the part of the poet accounts for the strange statement which appears in *Bac.* 406, that Paphos is enriched by the Nile.[2]

Less careful than Sophocles in topographic accuracy.

It would seem then that in regard to topographical accuracy Euripides differs from Sophocles. We find in him, it is true, a few evidences of the desire to present vivid pictures of localities. In the *Bacchae* a very graphic description,[3] contained in less than two lines, is given of the scene where Pentheus met his fate—lofty rocks on either side, running streams below, and the towering pines above.

Certain vivid scenes.

Mark, too, the description of the spot where disaster overtook Hippolytus.[4] "We were entering on a waste spot, a piece of the shore on yonder side of this land, running down straight to the Saronic gulf." When the huge wave rolled in "it robbed our eyes of the cliffs of Sciron, hiding the Isthmus and the rock of Asclepius."[5]

These are excellent descriptions, such as an eye-witness might have given, but most of the places described by Euripides were probably unfamiliar to him except through the medium of literature. In describing them he indulges in broad picturesque epithets and general characterizations, but does not write "with his eye on the object." Travellers to distant lands pass through "savage tribes and pathless ways."[6] Libya has "desolate and unfriendly landing-places"[7] with "Ammon's parched abodes."[8] Argos is a "thirsty" land,[9] Media "wintry,"[10] Thrace, a region of snow[11] and Olympus has "forest coverts."[12] Many epithets, while picturesque, are general rather than specific. A stream, river or fountain is "fair-flowing"[13] or "lovely,"[14]

Euripides' descriptions general, not specific.

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[1] Strabo, 8, 366.

[2] Meineke conjectured *χθόνα* for *Πάφον* and Nauck accepts the emendation.

[3] Bac. 1051. See Sandys' Bacchae, p. lxx. Throughout the Bacchae, indeed, the local coloring is very true to Nature. *Cf.* Sandys on Bacchae, l. 38.

[4] Hip. 1198. [5] l. 1206. [6] Iph. Taur. 889. [7] Hel. 404.
[8] Alc. 115. [9] Alc. 560. [10] Bac. 15. [11] Androm. 215. [12] Bac. 560.
[13] Tro. 810; Iph. Aul. 420; Hec. 650; Med. 835. [14] Hec. 451.

the sea-beach "wave-receiving,"[1] the Delian hill a "ridge over the sea,"[2] and Helen's eyes are simply *κάλλιστα ὄμματα*.[3]

Love of brilliance and splendor.

Euripides is even more lavish than Sophocles in his use of terms that denote brilliance and splendor, and he has a wider vocabulary. He uses *λαμπρός, λαμπρύνω, λάμπω* and its compounds, no less than 66 times, and includes in his vocabulary the adjectives *φαεννός, καλλιφεγγής, διιπετής, αἰθψ, εὐαγής, ἀγλαός, αἰγλᾶς, παμφαής, φλογερός, λιπαρός, αἰθαλόεις, μαρμαρωπός, φωσφόρος*, besides *χρύσεος* and other derivatives from *χρυσός*;[4] the nouns, *αὐγάζω, αἴγλη, ἀστραπή, σέλας, στεροπή*; the verbs, *αὐγάζω, μαρμαίρω, φλέγω, φλεγέθω, ἀστράπτω, αἴθω, στίλβω, φαέθω*.

A study of Euripides' color-terms yields some interesting results. He indulges in much more frequent references to color and has a considerably wider range of color-vocabulary than either Aeschylus or Sophocles.

Euripides' color-range.

Red. Taking first the primary colors, he uses for red *φοῖνιξ* and derivatives (the meaning determined by its application to blood and fire)[5] 12 times. To these might be added several instances of *φόνιος*[6] (color of blood) and such words as *δαφοινός* (*Alc.* 581), *δίαιμος* (*Hec.* 650), *αἰθψ* (*Sup.* 1019, *Bac.* 594, *Fr.* 896), *οἰνωπός* (*Bac.* 236, 438; *Ph.* 1167; *Iph. Taur.* 1245). He has also 8 instances of *πυρσός* with compounds and *πυρσαίνω*, "reddish brown."[7]

Green. *χλωρός* and compounds, used of color, occur 6 times,[8] with *χλόη, χλοερός* and other derivatives 20 times. Not included are 6 instances of *χλωρός* used of wine (*Cy.* 67), tears (*Hel.* 1189; *Med.* 906, 922), flowers (*Iph. Aul.* 1297) and blood (*Hec.* 127), the epithet here meaning *fresh* or *sparkling*.

Violet. No instance in any of the dramatists.[9]

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[1] Hip. 1173. [2] Iph. Taur. 1240. [3] Tro. 772.

[4] Besides 16 instances of *χρυσός*, Euripides has 56 of *χρύσεος* and 52 of compounds of *χρυσός*. Sophocles has 3 of *χρυσός*, 11 of *χρύσεος* and 16 of compounds of *χρυσός*.

[5] *Cf.* Hec. 151 and Tro. 815.

[6] Viz., Ion 1263; Tro. 1318; Hel. 1095; Sup. 77, 690; El. 484; Or. 1406; Ph. 657. It is often hard to determine whether the idea of color or of bloodshed is the prominent one.

[7] Applied to *γένυς, χαίτη, δέρμα, φλόξ*.

[8] *Cf.* Hip. 17; Hel. 349; Bac. 38; Iph. Aul. 759; Fr. 907. In these passages it is used of the forest, reeds, fir-trees, bay-leaves, and figs.

[9] The same is the case with Vergil and Ovid, and indeed with most poets. Edgar Allen Poe is one of the few modern poets that have indulged in violet. See "Ovid's Use of Colour" in *Classical Studies in Honour of Henry Drisler*, Macmillan '94, and Price, "Color-system of Virgil," American Journal of Philology, Vol. IV. *Cf.*, too, Hopkins in "Words for Color in the Rig-Veda," A. J. P. IV., and Havelock Ellis in "The Colour-Sense in Literature," *Contemporary Review*, May, 1896.

Of other bright colors Euripides has 31 instances of *yellow*, viz.: *ξανθός*[1] and *ξάνθισμα*, 27, and 4 derivatives of *κρόκος*.[2] Picturesque epithets like *χρυσοκόμης* and *χρυσανταυγής* might be added. He has also 5 cases of *ξουθός*, "brownish yellow."[3]

Blue. Euripides has 17 instances of *κυάνεος* and other derivatives from *κύανος*.[4] To these must be added 9 instances of *γλαυκός* and *γλαυκῶπις*, a lighter blue.[5]

Purple. There are 10 instances of *πορφύρεος* and allied words.[6]

In regard to whites, blacks and grays, we find in Euripides *white* used 69 times, viz., *λευκάς*, *λευκαίνω*, *λευκός*, and compounds 63; compounds of *χιών*, 4; *ἀργεννός* and *ἀργαίνειν*, once each. *Black* is used 55 times, viz.: *μέλας* and compounds, 48 times; *κελαινός*, 7; besides a great variety of expressions, meaning *dark*.[7] *Gray*—*πολιός* and compounds—occurs 27 times.

Compared with that of Aeschylus and Sophocles.

Comparing the three tragedians we find that in *white* Aeschylus (20)[8] and Sophocles (19)[9] are on a par, but Euripides is in excess. In *black* Euripides falls proportionately somewhat behind Sophocles (22),[10] and the sombre Aeschylus has nearly as many instances[11] in his seven plays as Euripides in his nineteen. *Gray* is hardly found in Aeschylus[12] and in Sophocles *πολιός* occurs only 4 times. *Red* is rare in both Aeschylus and Sophocles. The simple *φοῖνιξ* does not occur in either, but Aeschylus has the compounds *φοινικόβαπτος* (*Eum.* 1028) and *φοινικόπευος* (*Fr.* 192 D.). *ἐρυθρός* is found twice in Aeschylus and *φοίνιος* may be used of color in *Sept.* 737. In Sophocles *φοίνιος* is never used distinctly of color, but *φοινίσσω* (rubesco) occurs in *Fr.* 462 D. and *οἶνωψ* occurs twice (*O.C.* 674 and *O.T.* 211). *Green*, so common in Euripides, does not occur in Aeschylus

[1] In Iph. Taur. 633 of olive-oil, elsewhere of hair.
[2] Of garments or flowers.
[3] In four cases of bees and in the fifth (Hel. 1111) of the nightingale's throat.
[4] Chiefly of the sea or ships. Also *ὑπ' ὀφρύσι κυαναυγέσι* of Hades (Alc. 260), and *κυανόπτερος ὄρνις*, Andr. 862.
[5] Mainly of the sea, the olive and Athene. In Sup. 258 *γλαυκὴν χλόην* is "pale-green foliage".
[6] Of the sea, shell-fish and garments. [7] See p. 74, note 9.
[8] viz., *λευκός* and cpds. 15, *ἀργηστής* 2, *ἀργής*, *ἀργεῖς* and *λέπαργος*, once each.
[9] viz., *λευκός* and cpds. 15, *ἀργής* and allied words 4.
[10] viz., *μέλας* and cpds. 13, *κελαινός* and cpds. 7, *ἐρεμνός* 2.
[11] i.e. 50, viz., *μέλας* and cpds. 36, *κελαινός* and derivatives 13, *ἐρεμνός* once. [12] *πολιαίνω* once and *πολιός* = *vetustus* once.

and is rare in Sophocles.[1] As to *blue*, κυάνεος is not found in Sophocles, nor is γλαυκός in Aeschylus. In the latter writer κυάνεος and κυανῶπις occur twice each, while Sophocles uses γλαυκός 4 times and γλαυκῶπις once. *Yellow* is rare in Aeschylus[2] and not frequent in Sophocles.[3] *Purple*, a foreign color, is in comparative excess in Aeschylus,[4] in whom there is an Oriental strain, but hardly occurs in Sophocles.[5] πυρσός or compound occurs twice in Aeschylus, but nowhere in Sophocles. ξουθός is found twice in Aeschylus and only once in Sophocles.[6] To sum up, if we omit from the discussion white and black, as being common to all the dramatists, only in Euripides are colors used with freedom and variety. With the exception of purple, neither Aeschylus nor Sophocles uses any color with the same comparative frequency as Euripides, in whom we find numerous instances of yellow, gray, blue, green and red.

Euripides also uses a number of terms which signify variety in colors. Thus he has 5 instances of βαλιός,[7] a term used by neither Aeschylus nor Sophocles, 12 of

[1] χλωρός, of color, four times. χλόη does not occur.
[2] ξανθός once; κρόκος and derivatives three times.
[3] ξανθός five times and κρόκος twice.
[4] πορφύρεος and allied words five times.
[5] πορφύρα once, Fr. 449 *b* (Ellendt).
[6] A comparison made between Euripides, Vergil and Ovid reveals the fact that these poets resemble each other closely in the relative prominence they give to the various color-groups, *cf.* page 3. But such a comparison must not be pressed too far. That mere philologists often draw extravagant inferences from the presence or absence of color-terms is made very clear by Mr. Grant Allen in his book on "The Colour-Sense." See especially pp. 264-7. Mr. Allen reduces Gladstone's arguments as to the color-sense in antiquity *ad absurdum* by counting up the color-terms in Swinburne's "Poems and Ballads," and again in Tennyson's "Princess." He adds: "Observe, in Mr. Swinburne's case, the want of variety, the paucity of colour-terms as a whole—the total absence of *orange*, *lilac*, *pink*, *azure*, *saffron*, *vermilion* or *lavender*. This absence is due to the fact that Mr. Swinburne faithfully echoes the old ballad poetry, with its relatively poor but strong vocabulary—its preference of bold outline to finished detail. There are none of the conventional prettinesses of the 18th century; none of the refined distinctions of our modern miniature word-painters. Mr. Tennyson puts in colour phrases with the fidelity of a Dutch landscape; but Mr. Swinburne throws on his broad contrasts with the rich sensuousness of an Egyptian or Mediæval colourist." The point here made by Mr. Grant Allen well illustrates an important one that we desire to make in our comparison between Euripides and the older dramatists. He introduced more color-terms than they, not necessarily because he was more sensitive to color, but because he was more sentimental and more given to "prettinesses" and "refined distinctions." See below, pp. 72-3.
[7] Viz., Alc. 579; Hec. 90; Hip. 218; Rhes. 356; Iph. Aul. 222.

ποικίλος (of color) and compounds,[1] and 4 of στικτός and κατάστικτος.[2]

Euripides' appreciation of color is further seen in a number of passages where he contrasts different hues. White and black make a frequent antithesis.[3] The dappled steeds of Eumelus are carefully described.[4] Two bright stars, settling on the horses' yokes, throw the chariot of Iolaus into dark shadow.[5] The sons of Silenus whiten the blue sea with their oars.[6] Polyxena is crimsoned with the black stream that gushes from her gold-encircled neck.[7] The golden-haired Heracles closes with the tawny lion.[8] Dirce's crystal water is reddened with blood.[9] The sympathetic attendants of Helen heard the wailing of their mistress, when[10] near the blue (κυανοειδές) water they were hanging their crimson (φοίνικας) garments along the green tendrils (ἕλικά τ'ἀνὰ χλόαν) and on the sprouting reeds to warm them in the sun's golden rays. The description of the serpent on the side of Parnassus,[11] "amid the dusky shades of leafy laurel, a speckled snake with blood-red eyes and gleaming scales," is very vivid and indicates the poet's artistic taste. The changing face of ocean is well expressed in a passage in the *Helen*,[12] where the chorus pray the Tyndaridae to guide Helen in safety over the light blue (γλαυκός) swell of the sea and across the hoary crest (ῥόθια πολιά) of the deep blue (κυανόχροα) billows of the deep. Here we not only have a contrast between the blue water and the crested foam, but in using both γλαυκός and κυανόχρως of the same ocean, the poet evidently expresses the effects of the changing light upon the surface of the sea.[13]

Contrast in colors.

Thus Euripides' color-range is wide and though, true to his native land, with its clear horizon, and translucent skies, he revelled in the bright light and rich white was his favorite color, still he shows the power of appreciating atmospheric changes—a power which is noticed by Helbig as rare in Greek writers. Here then we see in Euripides

Appreciation of the effects of air and light.

[1] *Cf.* Iph. Aul. 226; Iph Taur. 1245; H. F. 376; Hip. 1270; Alc. 584; Bac. 249.

[2] Ph. 1115; Bac. 111, 697, 835. αἰόλος is used by Eur. only once, of *sound* (Ion. 499), but Sophocles is fond of the word, having six instances.

[3] *Cf.* Ph. 326, Alc. 923, Hel. 1088 and 1186. [4] Iph. Aul. 222-5.

[5] Heracl. 855. [6] Cy. 16. [7] Hec. 151. [8] H. F. 361.

[9] H. F. 573, *cf.* Sup. 76-7. [10] Hel. 179. [11] Iph. Taur. 1245-6.

[12] Hel. 1501.

[13] Other examples of color contrasts are Bac. 438 and El. 520-3.

the beginning of that modern sensitiveness to the effects of air and light which, as Butcher points out,[1] is a marked characteristic of the Alexandrian writer, Apollonius Rhodius.

Illustrations of life from nature.

Nature provides Euripides with many an illustration of human life. Adrastus, according to Theseus (*Supp.* 222) has injured his house by mingling a pure stream with muddy water, and the same metaphor is found in *Alc.* 1067. "To step into bilge-water" (*Her.* 168) is Euripides' equivalent of the modern "getting into hot water." Anger is like a blast of wind (*Androm.* 327). A storm-cloud, from which lightning flashes, yields a striking metaphor in *Med.* 106. "'Tis clear that her wail is a cloud, which has a small beginning, but which in her gathering wrath will soon flash with fire." The Argive suppliants at Eleusis are[2] "like a wandering cloud, flitting before stormy blasts." Sorrow is like an encircling cloud.[3] More extended is the fine simile in the *Danae*.[4] "Of the same conditions, I maintain, as the fortunes of men is this ether, as we call it, whose qualities are these. In the summer it sends out a blaze of light, but in winter, gathering thick clouds, it swells the gloom. That all things bloom and fade, live and die, is due to this. So, too, with the seed of mortal men. Some enjoy a radiant calm, but for others again clouds gather; and some live on in the midst of evils, but others with all their wealth wane even as the changing seasons."[5]

The argument that "equality is man's natural law" is enforced by an illustration from the relations of the sun and moon. "Night's sightless eye and the sun's light on equal terms move on their yearly course, and neither is envious, when he is overcome."[6]

A pathetic simile for never-ending sorrow is that of *Suppl.* 80, "like a trickling stream, that pours from a steep rock," repeated with additional feeling in *Androm.* 533: "I am as a *sunless* spring, trickling from a smooth rock."[7]

The sea in Euripides.

But, as in the case of his predecessors, the largest number of Euripides' illustrations of life come from the sea. Euripides is surely not voicing his own experience when in *Tro.* 686 he makes Hecuba confess that she has never

[1] Some Aspects, etc., p. 297. [2] Suppl. 961. [3] H. F. 1140.
[4] Fr. 330. [5] *Cf.* Fr. 415.
[6] Phoen. 543. [7] *Cf.* Androm. 116.

set foot on board ship. Hecuba had seen such things in pictures, and had knowledge of them from hearsay, but no mere landlubber would ever have written the elaborate simile from the sea that is put into her mouth,[1] or the account of the launching of the ships in *Hel.* 1530, or the more detailed description of sailors' duties in *Iph. Taur.* 1345-1353 and 1390-1408.[2] Euripides can describe a storm at sea, as in *Tro.* 78, where Zeus sends his "rain and hail unspeakable and black tempests from heaven.... and lightning fire," while Poseidon makes "the Aegean strait roar with great billows and whirlpools and fills Euboea's hollow bay with corpses"—but the poet is more at home with ocean in her calmer moods, as when[3] "the birds are voiceless, the sea is still and the silence of the winds prevails over Euripus here," or[4] "when the breath of the winds is lost upon the deep, and the child of Ocean, Calm, in garb of blue, brings this message: 'Be off! spread your sails to the sea-breezes, and seize your oars of pine, sailors, sailors, ho!'"

Yet something of the heart's mad dance which the sailor feels when the gale blows strong,[5] must surely have been felt by the poet who could thus sing of the mariner's elation, while laboring against an adverse wind:[6] "The Tyrian main have I left....and over the Ionian sea I plied the oar, for above the unharvested levels, skirting Sicily, raced the strong west wind, sweetest music in the heavens."

The metaphor of a "sea of troubles" occurs in *Med.* 362, *Suppl.* 824, *Ion* 927, *H. F.* 1087, *Hipp.* 822, *Alc.* 91, *Tro.* 696, *Androm.* 349. Kindred to this idea is the use of *χειμάζομαι* for stress of affliction in *Hipp.* 315, *Suppl.* 269, and *Ion* 966. So, too, Thebes (*Phoen.* 859) is exposed to the billows of an Argive war and the Athenians, when in a difficult dilemma (*Heracl.* 427), are like sailors, who having escaped the storm's rage are now close to land, yet are once more being driven back by the winds into the deep. A good friend (*Or.* 728) is a more cheerful sight to one in trouble than a calm to sailors.[7] "Great prosperity stays not with mortals. Some power there is that shakes it like the sail of a swift ship, and then deluges it

[1] Il. 688-696. [2] *Cf.* Iph. Taur. 1134-6. [3] Iph. Aul. 10.
[4] Hel. 1455-1462.
[5] "And madly danced our hearts for joy,
As fast we fleeted towards the south."—Tennyson's *Voyage.*
[6] Phoen. 202–213. [7] *Cf.* Or. 279.

with grievous sorrows, even as in the sea's turbulent and deadly waves."[1]

The ship's anchor furnishes not a few metaphors and similes. Hecuba's son is the only anchor of her house ;[2] and Megara in choosing wives for her sons was anxious to give their ship strong stern-cables.[3] The harbor, too, is a fruitful source of illustrations,[4] as ; "Happy he who escapes from the storm of the sea and wins the haven."[5] The pilot's art supplies others. See *Fr.* 417 from the *Ino.* "Because you have once made a good hit, do not play the part of a poor skipper, who aims at more and then loses all."[6] The helmsman has taught Hecuba a sad lesson ;[7] "sail with the stream, sail with fortune, steer not thy bark of life against the tide, since chance must guide thy sailing." Other illustrations from a maritime life are found in *Androm.* 554, 854; *Hip.* 1221 ; *H. F.* 102, 216, 631, 650, 667, 1225 ; *Cyc.* 505 ; *Phoen.* 825, 1712; *Suppl.* 473, 554 ; *Ion* 1504-9 ; *El.* 1147.

Rivers in Euripides.

The "ever-flowing rivers"[8] are much more conspicuous in Euripides than in either of his predecessors, and he has invested them with considerable sentimental interest. The Eurotas is for the poet the most distinct feature in Laconian landscape,[9] as the Pamisus is in Messenian,[10] the Cephisus in Attic,[11] the Ismenus[12] with the Asopus[13] in Boeotian, the Peneus in Thessalian,[14] the Axius and Lydias in Macedonian,[15] the Simois[16] and Scamander[17] in Trojan, the Eridanus[18] and the Crathis[19] in Italian, and the Nile[20] in Egyptian.[21]

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[1] Or. 340. The sea can furnish the type for stubbornness or relentlessness, as in Androm. 537, Hipp. 305, Med. 28.

[2] Hec. 80 ; *cf.* Fr. 774 and Hel. 277. [3] H. F. 478, *cf.* 1094.

[4] *Cf.* Alc. 798, 1157 ; Hec. 1025, and Androm. 748, 891 ; Med. 278, 771 ; Phoen. 846 ; Hec. 1081.

[5] Bac. 903. [6] *Cf.* Suppl. 508, Hipp. 1227, Med. 523, Androm. 479.

[7] Tro. 102. [8] Ion. 1083.

[9] Hel. 492, 124, 162, 208, 1465 ; Tro. 210 ; Iph. Aul. 179 ; Iph. Taur. 134, 379.

[10] Fr. 1083. [11] Med. 835 ; Ion. 1261. [12] Phoen. 102, 827.

[13] Bac. 549. [14] Tro. 214.

[15] Bac. 569, 571. By *πατέρα τε* possibly a third river, the Haliacmon, is meant, but the editors generally make it appositional to *Ἀυδίαν*.

[16] Hec. 641, Hel. 250, Iph. A. 751. [17] Hel. 368 ; Or. 1310.

[18] Hip. 737 [19] Tro. 226. [20] Hel. 1, 491 ; Bac. 403.

[21] The Achelous, the great river of western Greece, is synonymous with water in general, Bac. 625, *cf.* Vergil, Georg 1, 19, pocula Acheloia.

Often, as noticed above,[1] the fertilizing power of these rivers is made prominent, but frequently the poet adds a charming picturesque touch in a mere epithet or phrase. Thus the Eurotas is εὔροος,[2] or δονακόεις,[3] or δονακόχλοος,[4] or καλλι δόναξ,[5] or is lined with meadows and fair trees.[6] The Peneus[7] has fair eddies, καλλιδίνας, and the Simois silvery eddies, δίνας ἀργυροειδεῖς ;[8] the Ismenus is faced with verdant plains,[9] the Axius is ὠκύροος,[10] and the Hebrus has a silver stream.[11] The Crathis,[12] "loveliest of streams, that tints the hair with auburn hue, feeds and enriches with its holy waters a land of noble race." The "bull-headed"[13] Cephisus, in the poet's native Attica, is possessed of the charms of Aphrodite herself.[14] From that "fair-flowing" stream, "the Cyprian draws moisture and o'er the land breathes her balmy breezes."[15]

The botanical world in Euripides.

The botanical world plays a much larger part in Euripides than in Aeschylus or Sophocles. He revels in meadows and grassy glades, forests and groves, fruits and flowers, and some of his plays, like the *Bacchae*, *Ion* and *Phoenissae* are permeated with the beauties of hill and field and dale.

Trees and flowers, etc., introduced sometimes because of their special significance.

No doubt these are often introduced, because of their special significance, certain trees and flowers, for example, being sacred to particular divinities, but the poet's interest in them is a very real one, as is seen from their frequent introduction for merely aesthetic reasons.

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[1] See p. 36. [2] Hec. 650. [3] Hel. 208.
[4] Iph Taur. 399, *cf.* Iph. Aul. 179; Hel. 349. [5] Hel. 493.
[6] Iph. Taur. 134 *χόρτων εὐδένδρων Εὐρώτα*. Nauck retains *Εὐρώταν*, but in view of the context and Eur.'s fondness for the Εὐρώτας, Barnes' *Εὐρώταν* is to my mind unquestionably right. [7] H. F. 369.
[8] Iph. Aul. 751. *Cf.* Or. 1310 *Σκαμάνδρου δίνας* and Ion 174 *δίνας τὰς Ἀλφειοῦ*, also Hel. 368 *Σκαμάνδριον οἰδμα*. [9] Phœn. 827.
[10] Bac. 568. [11] H. F. 386 *ἀργυρορρύταν Ἔβρον*. [12] Tro. 226.
[13] Ion 1261. [14] Med. 835.
[15] Neither the Asopus, Eridanus, Alpheus, Crathis, Hebrus, Simois nor Nile will be found in Sophocles. There is one reference only to each of the Eurotas (Fr. 339, Ell.), Cephisus (O.C. 687), Scamander (Ai. 418), Evenus (Trach. 559), Ister and Phasis (O.T. 1227). As for Æschylus, he has a great weakness for the Nile, to which he refers no less than seventeen times. The *ποταμὸς Αἰθίοψ* (Pr. 809) is also glossed by the Schol. as *ὁ Νεῖλος*. The Scamander is mentioned four times; the Asopus, Spercheius and Caicus twice each; the Simois, Halys and the *Ὑβριστὴς ποταμός* (Pr. 717, the interpretations of which vary), once each. No others are specified.

To Hera belonged the meadow on Mount Cithaeron[1], Hippolytus used to crown the spots "where the maiden Latona rested in the deep verdure,"[2] and to her he brought his wreath "culled from a virgin meadow, where no shepherd dares to feed his flock, and which the scythe has never entered, but the bee in spring-time wanders through that virgin meadow."[3] The olive is sacred to Athene,[4] the palm and bay to Apollo and Artemis, the vine and ivy to Bacchus.[5]

Main reason for their introduction.

But it is mainly the feeling for Nature that accounts for the many references to grassy glades,[7] leafy coverts,[8] gay meadows,[9] forest glens,[10] wild woodland,[11] and mountain thickets.[12]

Great variety of trees, fruits and flowers in Euripides.

Euripides' vocabulary of trees, fruits and flowers is very varied. Besides allusions to trees in general (*cf.*[13] *Hel.* 1331 *εὐφύλλων ἑλίκων*; *Fr.* 782; *H. F.* 790 *δενδρῶτι πέτρα*; *Fr.* 484[14]), we meet with the pine, *ἡ πεύκη* (*Alc.* 918; *Bac.* 146, 307, 1052; *Iph. Aul.* 39; Fr. 90, 495 (35), 752, 1002; *Hec.* 575; *H. F.* 372; *Med.* 4, 1200; *Or.* 1543; *Hipp.* 216. 1254; *Tro.* 298, 351, 533; *Ion* 716; *Hel.* 232; *Androm.* 863),—the silver fir, *ἡ ἐλάτη* (*Alc.* 444, 585; *Bac.* 38, 110, 684, 742, 816, 954, 1061, 1064, 1070, 1095, 1098, 1110; *Cy.* 386; *Hec.* 632; *Iph. Aul.* 174, 1058, 1322; *Iph. Taur.* 407; *Phoen.* 208, 1515; *Fr.* 773 (28)),—the oak, *ἡ δρῦς*[15] (*Bac.* 110, 685, 703, 1103; *Hec.* 398; *Cy.* 383, 615; *H. F.* 241; *Phoen.* 1515),—the bay, *ἡ δάφνη* (*Androm.* 296, 1115; *Hec.* 459; *Iph. Aul.* 759; *Iph. Taur.* 1100, 1246; *Fr.* 477;

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[1] Phoen. 24. [2] Hip. 1137. [3] Hip. 73. [4] Iph. Taur. 1101. [5] Iph. Taur. 1099, Hec. 460. [6] Bac. 11, 25.

[7] Bac. 1048, *ποιηρὸν νάπος*; Bac. 1084, *εὔλειμος νάπη*; Fr. 740, *ἀβάτους λειμῶνας πoίμνιά τ' ἄλση*; Cyc. 615, *ποιηρὰ βοτάνα*; Cyc. 60, *ἀμφιθαλεῖς ποιηροὺς νόμους*.

[8] Hel. 1107, *ἐναυλείοις ὑπὸ δενδρωκόμοις*; Phoen. 653, *χλοηφόροισιν ἔρνεσιν κατασκίοισιν*; Bac. 722, *θάμνων φόβαις*; 957, *ἐν λόχμαις*; Fr. 495, 34 and Fr. 495, 36; *εὐσκίους θάμνους*.

[9] Hipp. 210, *ἐν κομήτῃ λειμῶνι*; Iph. Aul. 1296, 1544.

[10] Hel. 1303, *ὑλάεντα νάπη*; Andr. 284.

[11] El. 1164, *ὀργάδων δρυόχα*; Bac. 340, *ἐν ὀργάσιν*; Bac. 445; Iph. Taur. 261.

[12] Hel. 1326, *πέτρινα κατὰ δρία πολυνιφέα*; Hipp. 1127.

[13] These references include articles made of the wood of the tree.

[14] Compare such similes as in Hec. 20 *ὡς τις πτόρθος* and the frequent metaphorical use of *ἔρνος* and *θάλος*.

[15] The term *ἡ δρῦς* is also used of trees in general, *e.g.*, of an olive, Cyc. 615, *cf.* l. 455.

Med. 1213; *Ion* 76, 80, 103, 112, 145, 422, 919; *Tro.* 329), —the black poplar, ἡ αἴγειρος (*Hipp.* 210),—the cedar, ἡ κέδρος (*Alc.* 160, 365; *Or.* 1053, 1371; *Phoen.* 100; *Tro.* 1141),—the olive, ἡ ἐλαία (*Cyc.* 455; *H. F.* 1178; *Ion* 1433, 1436, 1480; *Iph. Taur.* 1101; *Tro.* 802),—the date palm, ὁ φοῖνιξ (*Hec.* 458; *Ion* 920; *Iph. Taur.* 1099),—the cypress, ἡ κυπάρισσος (*Fr.* 472, 8),—the myrtle, ἡ μυρσίνη (*Alc.* 172, 759; *El.* 324, 512, 778; *Ion* 120),—the lotus-tree, ὁ λωτός,[1]—the apple, τὸ μῆλον,[2]—the grape, both fruit, ὁ βότρυς, and vine, ἡ ἄμπελος (*Bac.* 11, 261, 279, 382, 534, 651, 772; *Cyc.* 123, 192, 496; *Ion* 1232; *Phoen.* 229; *H. F.* 892; *Fr.* 146, 530, 765),—the fig-fruit, τὸ σῦκον (*Fr.* 907),—the ivy, ὁ κισσός (*Bac.* 25, 81, 106, 177, 205, 253, 323, 343, 363, 384, 702, 711, 1055; *Cyc.* 390; *Hec.* 398; *Hel.* 1360; *Ion* 217; *Iph. Aul.* 390; *Med.* 1213; *Tro.* 1066; *Phoen.* 651; *Fr.* 88, 146),—the *smilax aspera* ἡ μίλαξ (*Bac.* 108, 703),—saffron, ὁ κρόκος (*Hec.* 471; *Ion* 889 κρόκεα πέταλα χρυσαυταυγῆ),—the lotus-flower (*Phoen.* 1570; *Tro.* 439),[3]—the rose, τὸ ῥόδον (*Hel.* 245; *Iph. Aul.* 1297; *Med.* 841), and the hyacinth ὁ ὑάκινθος (*Iph. Aul.* 1299). Flowers are mentioned without being specified in *Fr.* 754, 896; *Iph. Taur.* 634; *Cyc.* 541; *Bac.* 462; *Iph. Aul.* 1544[4].

Aeschylus and Euripides compared.

In Aeschylus we find no mention of the silver-fir, which is so prominent in Euripides, or of the poplar, cedar, palm, cypress, myrtle, lotus-tree, apple or fig. The oak appears but once (*Pr.* 832), as also the bay-tree (*Supp.* 706), and the ivy (*Fr.* 341). The pine (ἡ πεύκη) occurs three times (*Ag.* 288 = torch; *Fr.* 171 and in form πευκήεις, *Cho.* 385) and there is a single mention of the variety ἡ πίτυς, *pinus pinea* (*Fr.* 251); the olive appears only four times (*Pers.* 617, 884; *Ag.* 494, *Eum.* 43) and the vine, ἡ ἄμπελος, only twice (*Pers.* 615; Fr. 325). ὁ βότρυς is nowhere found. The mulberry, τό μόρον, which appears nowhere in Euripides, occurs in *Fr.* 264 and 116. None of the flowers are

[1] A flute was made from it: Hel. 170; Iph. Aul. 1036; Tro. 544; Fr. 931.

[2] H. F. 396; Hipp. 742. Possibly *fruit* in general is meant in both cases.

[3] *Cf.* ἀπολωτίζω, Iph. Aul. 792 and λωτίσματα, Hel. 1593.

[4] *Cf.* the metaphorical use of ἄνθος H. F. 875, Cyc. 499; Tro. 808; of ἀνθηρός, Iph. Aul. 73; of ἀνθεῖν Hec. 1210, El. 944, and of ἐξανθεῖν, Iph. Taur. 300.

mentioned, but in *Ag.* 239 the saffron dye is spoken of, and in *Supp.* 963 **λωτίζειν** is used metaphorically.

Sophocles and Euripides compared.

As to Sophocles, he makes no mention of the silver-fir, cedar, palm, cyprus, lotus-tree, myrtle or fig. The pine, **ἡ πεύκη**, occurs only three times (*O. T.* 214 = torch and **πευκήεις** *Ant.* 123 and *Trach.* 1198). The oak or **ἡ δρῦς**, which is also used of trees in general, is found seven times (*Trach.* 766, 1168, 1198; *El.* 98; *Fr.* 370 and 492 and the adjective **δρυοπαγής**, *Fr.* 639), the olive five (*O. C.* 17, 484, 701; *Fr.* 464 Ell. with **ἐλαιήεις** *Fr.* 419; *cf.* **ἐλαιόομαι** *Fr.* 567),[1] the apple but once (*Trach.* 1100), the mulberry once (*Fr.* 462 Ell.), the bay three times (*O. C.* 17, O. T. 83 and *Fr.* 811), the poplar twice (*Fr.* 22 and 535), the vine three times (*O. C.* 17, *Trach.* 704, *Fr.* 366), the grape (**ὁ βότρυς**) twice (*Fr.* 234, 2, 6), and the ivy four times (*Ant.* 826, *Trach.* 219, *O. C.* 674 and **κισσήρης** *Ant.* 1132). The saffron occurs twice (*O. C.* 685, *Fr.* 413), and the narcissus once (*O. C.* 683), but there is no mention of the rose, hyacinth, lotus or smilax.

The animal kingdom.

The plentiful allusions to birds and animals, and the abundant similes and metaphors which they supply, show that Euripides felt a very sympathetic interest in the animal creation.

Domestic animals.

Of domestic animals the horse and colt are referred to most frequently,[2] and not far behind come the bull, cow and calf.[3] Dogs[4] and sheep[5] are common enough, but the goat is mentioned only twice.

Wild animals and insects.

Generic terms for wild beasts are common.[6] Of those specified the lion and the deer take foremost place; the boar is fairly numerous; more rare are the wolf, the lynx and the dolphin.[7] Vipers, serpents and dragons are very abundant. There also appear bees,[8] wasps and spiders.[9]

Birds.

Birds are most commonly referred to under a generic

[1] The oleaster, **ἡ ἔλαιος** is also found, Trach. 1197.
[2] 132 instances. [3] 94 instances. [4] 42 instances.
[5] 31 instances. [6] Beck gives 60 instances of **θήρ**.
[7] The lion and the deer are each referred to 28 times. **ἔλαφος** and derivatives occur 11 times, **νεβρός** 9, **νεβρίς** 7 and **δορκάς** once. There are 9 references to the boar (**κάπρος** 5 and **σῦς** 4). We find 6 references to the wolf, and 2 each to the lynx and the dolphin.
[8] Referred to 8 times. [9] Cy. 475 and Fr. 369.

name.[1] Those specified are the swan, nightingale, eagle, dove, vulture, halcyon, sea-eagle, hawk and crane.[2]

Comparing the dramatists for a moment in reference to the animal kingdom, we find that while in general Euripides makes more frequent use of this field than his fellow-poets, it is for the domestic animals that he shows the greatest weakness. In this respect, as in many others, "his touches of things common" are numerous and conspicuous. His allusions to the horse, cow, dog and sheep, are nearly twice as frequent as those of Aeschylus and Sophocles together.[3] Euripides compared with Aeschylus and Sophocles.

The lion is much more common in Euripides than in Aeschylus or Sophocles,[4] but the wolf is most conspicuous in Aeschylus.[5] The stags, fawns, gazelles, so dear to Euripides, are barely noticed by the others.[6]

Aeschylus and Sophocles have little to do with Euripides' favorite swan,[7] and his halcyons are wholly neglected. The majestic eagle commends itself especially to Aeschylus,[8] as also does the hawk.[9] Aeschylus alone admits *ἀλέκτωρ* into tragedy,[10] but Euripides speaks of the domestic hen as *ὄρνις*.[11]

In some of his references to the lower creatures, we find in Euripides a peculiar tenderness that is quite Virgilian in tone and rare in Greek poetry. "I am loth to slay you," says Ion[12] to the birds that haunt the temple, "but I must serve Phoebus in the work to which I am devoted." The unhappy Electra, bewailing her father Agamemnon, is[13] "like a clear-voiced swan beside the flowing river, calling to the loved parent bird, which is dying in a treacherous snare." The captive women in the Chersonese, who "long for the assemblies of Hellas," find an echo to their misery in the song of the halcyon.[14] "O bird, that by the Tenderness towards the lower creatures.

[1] *ὄρνις*, *οἰωνός* and compounds occur 51 times.

[2] Of the swan, 11 instances; of the nightingale, 8 (in Fr. 556 and 931 *ἀηδών* used metaphorically of a flute); of the eagle, 4; of the dove and vulture, 3 each; of the halycon, 2; of the rest, 1 each.

[3] The figures are 299 for Euripides, 87 and 82 for Aeschylus and Sophocles respectively.

[4] Five instances in Aesch., four in Sophocles. [5] Seven instances.

[6] *νεβρός* occurs in Aesch. three times, but neither *ἔλαφος* nor *δορκάς* is found. On the other hand *ἔλαφος* is used by Sophocles three times, besides *ἐλαφηβολία* and *ἐλαφοβόλος*, but neither *δορκάς* nor *νεβρός* occurs.

[7] Referred to twice in each. [8] Seven instances.

[9] Five instances. [10] Ag. 1671 and Eum. 861. [11] H. F. 72.

[12] Ion. 179. [13] El. 151. [14] Iph. Taur. 1089.

sea's reefs of rock chantest a piteous wail, to be heard of those that will hear and mark how thou art ever in song moaning for thy mate, I match my dirge with thine."

Andromache, who has lost her noble Hector, finds an analogy in the horse that has lost its yoke-fellow.[1] "Even the horse, when parted from its mate, will be reluctant to draw the yoke; and yet beasts know not speech, are helpless in wit and inferior by nature."

Megara guards the children of Heracles "as a hen keeps under her wings the chicks she has gathered in."[2] Polyxena is "like a calf reared on the hills" which its mother "will see torn from her, and sent to its death with severed throat."[3]

Feeling for nature under a mythological setting.

The expression of a feeling for nature often finds a mythological setting in Euripides, as in every other Greek poet. Poseidon is invoked[4] as "Thou god of the sea, that drivest with thy azure steeds over the waters of the deep."[5] "I come," says the same god in the opening lines of the *Troades*, "I come from the depths of the briny Aegean, where choirs of Nereids unfold the mazes of the lovely dance."[6] Compare this with the ode in the *Electra*[7] on the Greek ships sailing to Troy, which "led the Nereids in their dance, when the flute-loving dolphin leaped and rolled about the deep blue prows." What joyous delight in the sea is expressed in the following beautiful strophe from the *Iphigenia among the Tauri*![8] "How did they pass those clashing rocks and the sleepless beach of Phineus, fleeting past the strand on Amphitrite's surge, to where choirs of fifty Nereid maids sing in circling dance, while the breeze fills the sails, and the guiding rudder pipes at the stern to the breath of the south wind or the blowing zephyr, on to a land where flock the birds, that white beach with the fair race-course of Achilles along the unfriendly deep?" The ocean is the domain of Amphitrite, the Nereids dance on the shore, while Notus and Zephyrus, spirits of the air, make their kindly presence felt.

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[1] Tro. 669, *cf.* Verg. Georg. 3, 517.

[2] Androm. 441; Tro. 751, where we have the same pathetic use of νεοσσός. So in Macbeth, Act 4, Sc. 3—

"What, all my pretty chickens and their dam,
At one fell swoop."

The same simile occurs in Heracl. 10.

[3] Hec. 205. [4] Androm. 1011.

[5] *Cf.* Or. 1377. [6] Tro. 1. [7] El. 432. [8] Iph. Taur. 421-437.

Full of picturesque beauty is the famous chorus[1] in the *Alcestis*, wherein are sung the praises of "that Pythian Apollo, the sweet lyrist, who deigned....to lead a shepherd's life, and o'er the sloping hills to the flocks piped pastoral melodies." Not only the joy *of* Nature, but a poet's joy *in* Nature is expressed throughout the ode.

Dictynna, the huntress[2] "roams o'er lake and beyond the land on ocean's surging brine." Aphrodite makes all the world feel her power. "Thro' the sky she ranges, she lives in ocean billows, and from her all things come."[3] When the sunbeams dart across the peaks of Parnassus it is Dionysus who "with pine torch bounds o'er the double crest, tossing and waving his Bacchic wand."[4]

The stream on whose banks Priam settled Alexander has many charms.[5] The water is crystal (λευκὸν ὕδωρ), its meadow-land blooms with fresh flowers, and goddesses may cull roses and hyacinths, but there too "lie the fountains of the nymphs."[6]

Instead of the sun, the ancient poet is prone to speak of the sun's chariot,[7] and Euripides is describing day-break in a beautiful way, when he makes Jocasta utter this invocation.[8] "O sun, who cleavest thy way amid the stars of heaven, mounted on car of inlaid gold, and rolling on thy flame with fleet steeds."

A more detailed and picturesque description of dawn is that at the opening of the *Ion* where the young ministrant upon the sanctuary of Apollo pours forth his thoughts to the rising sun.[9] "Lo the gleaming chariot with its four harnessed steeds, which the sun-god is even now turning earth-wards! Before yon fire the stars fade from the sky into mystic night, and the untrodden peaks of Parnassus, all ablaze, catch for mortals the wheels of day."

The Greeks fancied they heard the music of the god Pan everywhere in nature. He was a "mountain"[10] god, and "steward of the fields,"[11] whose "wax-fastened reed cheers on the rowers,"[12] and whose haunts are now in Arcadia[13] and now beneath the Acropolis of Athens.[14] Here on "the rock

[1] Alc. 569. [2] Hipp. 144*ff*. [3] Hipp. 447.
[4] Bac. 306. [5] Iph. Aul. 1294. [6] *Cf.* Bac. 951.
[7] Hel. 342. [8] Phoen. 1. [9] Ion 82, *cf.* Ion 887; Hel. 342.
[10] Iph. Taur. 1126, οὐρείου Πανός; Bac. 951.
[11] El. 704. [12] Iph. Taur. 1125.
[13] Fr. 696; ὃς τε πέτρον Ἀρκάδων δυσχείμερον | Πὰν ἐμβατεύεις.
[14] Ion 492.

by the grots of the Long Cliffs the three daughters of Aglauros tread in the dance the green lawns before the shrine of Pallas, to the varied notes of the music of the pipes, when thou, O Pan, art piping in thy caverns"—a most romantic picture in mythological guise.

Best example in the Medea.

If we could translate the Greek verse and thought into the language and corresponding thought of a great modern poet, throwing into the latter all the feeling of the ancient, we should find that in the famous ode[1] in the *Medea*, where Euripides sings the glory of Attica, under the graceful garb of mythology lies the emotion of one who conceives his native land to be not merely the home of valor and wisdom, but also in serenity of climate and charm of landscape the loveliest spot on earth. "Ye sons of Erechtheus, happy from of old and children of the blessed gods, ye that in a holy land, ever unscathed, feed on wisdom's glories, ye that step with pride thro' a climate ever bright and fair, whence the nine Muses, Pieria's holy maids, brought to birth, we are told, golden-haired Harmonia; and men sing how the Cyprian, drawing moisture from the fair-flowing Cephisus, breathes o'er the land her balmy breezes, and ever as she wreathes her tresses with a sweet garland of rose blossoms, sends forth the Loves to sit by wisdom's side and take a share in every excellence."[2]

Euripides fond of such epithets as *ἱερός* and *ἀγνός*.

It is worth noting that in Euripides, the so-called "rationalist," the use of such epithets as *ἱερός* and *ἀγνός*, denoting connection with supernatural powers and implying an appreciation of the mysterious and awe-inspiring in nature, is far more frequent than in the orthodox Aeschylus or Sophocles.

ἱερός is used of night, *Ion* 85; *Fr.* 114.
light, *H. F.* 797; *Iph. Taur.* 194.
sky, *Fr.* 114, 487, 985.
rivers, *Med.* 410, 846.
water, *Hipp.* 1206; *Cy.* 265; *Ion* 117) *δρόσοι*).
trees, *Iph. Taur.* 1101 (olive).
mountains, *El.* 446 (Ossa); *Bac.* 65 (Tmolus), *Phoen.* 234; *Or.* 1383.

[1] Med. 824 ff.

[2] *Cf.* (Artemis) Phoen. 802, where Cithaeron is *ὄμμα Ἀρτέμιδος*, Hipp. 228, 1139, 1391; Hec. 460; Phoen. 151, 191; Iph. Taur. 127, 1098; (Athene) Ion 870, Hec. 466; (Apollo) Rhes. 224; Ion 887, Tro. 254; (Aphrodite) Bac. 403, Fr. 898; Hipp. 447, 530, 1268; (Dionysus) Iph. Taur. 1243, Ion 714, Phoen. 226; (Eros) Hipp. 525; (Zeus) Fr. 941, etc.

Attica, *Tro.* 218, 801; Salamis, *Tro.* 1096; Pergamus, *Tro.* 1065; Colonus, *Phoen.* 1707; Corinth, *Fr.* 1084.

ἁγνός of Delphi, *Iph. Taur.* 972.
light, *Fr.* 443. *Cf. Hel.* 867 *πνεῦμα καθαρὸν οὐρανοῦ.*

θεσπέσιος of the bay-tree at Ilium, *Androm.* 296.

σεμνός of springs and rivers: *Med.* 69 and *Tro.* 206 (Pirene); *Tro.* 214 (Peneus); *Iph. T.* 401 (Dirce).
mountains: *Bac.* 411 and *Fr.* 114 (Olympus); *Bac.* 718 (Cithaeron); *Iph. Aul.* 705 (Pelion).
Dodona, *Phoen.* 982.
sky, *Iph. Taur.* 1177, *Fr.* 898; *Hipp.* 746.
fire, *Bac.* 1083.

δῖος of rain, *Hel.* 2.
fire, *Alc.* 5.
Olympus, *H. F.* 1304.

ζάθεος of Athens, *Ion* 184, *Tro.* 218 (*cf. Iph. Taur.* 1449).
Crete, *Bac.* 121.
Ilium, *Tro.* 1070.
Parnassus, *Phoen.* 232 (*ἄντρα*).
Cithaeron, *Phoen.* 801.
the earth, *Hipp.* 750.

ἀμβρόσιος of fountains, *Hipp.* 748.

διογενής of light, *Med.* 1258.

The personifying tendency, so closely allied to the mythological spirit, is quite as marked in Euripides as in Aeschylus. In the *Bacchae* we have a hymn to Holiness, Ὅσία, which thus begins:[1] "Holiness, Queen of Heaven! Holiness, that over the earth bendest thy golden pinion!" Shakespeare's beautiful tribute to Sleep (*Macbeth*, Act 2, Sc. 2) finds a very close parallel in *Orestes* 211, where the hero awakes from a heavy slumber. Another apostrophe to Sleep "child of sable night," occurs in the *Cyclops*.[2] So Calm[3], Γαλάνεια, "azure child of Ocean," addresses the sailors; Nature is apostrophized in *Or.* 126; we have Peace,[4] "giver of wealth and most fair of the blessed goddesses;"[5] and Echo, "offspring of the mountain-rock."[6] Madness, Λύσσα, "daughter of night,"[7] appears in person in the *Hercules Furens*.[8] There is an address to

Personification in Euripides.

[1] Bac. 370.
[2] Cyc. 601. [3] Hel. 1456. [4] Or. 1682. [5] Fr. 453.
[6] Hec. 1110 and Fr. 118. [7] H. F. 833.
[8] *Cf.* Bac. 977. The idea is perhaps borrowed from Aeschylus, who introduced Λύσσα into his Xantriae. See Fr. of Aesch. 169.

"sacred Night" in the *Andromeda* (*Fr.* 114)[1] and to the Breezes in *Iph. Taur.* 1487 and *Hec.* 444. "O Breeze, Breeze of the Sea, that waftest ocean's swift galleys across the swelling main, whither wilt thou take me, unhappy one?" Again, we have Poverty, "a most unsightly god:"[2] Justice, "child of time,"[3] who "sees even through the dark;"[4] Time "that is wont to tell the truth,"[5] and Fame (*ὦ δόξα, δόξα*)[6] "that hast exalted thousands of the humble among men." In a similar spirit the poet addresses the Symplegades "the dark blue rocks, where the seas meet;"[7] Pieria, "Happy Pieria, the Evian honors thee;"[8] and Thebes, "nurse of Semele, crown thyself with ivy,"[9] while in a most pathetic passage Cassandra bids her country "weep no more."[10]

Note the strong personification in *Fr.* 398, "Ino's misfortune, that hath slept long, now awakes"; *Iph. T.* 422, "sleepless beach of Phineus"; *Fr.* 982, "Bloodless breath of thunder destroys many"; *El.* 467, "The stars' heavenly *choirs*, Pleiades and Hyades"; *Hel.* 1673, "The island Helena is a *sentinel* on the Attic coast." Euripides speaks of "the sea's back" (*Hel.* 774), "the sky's back" (*Fr.* 114); a mountain's "rocky brow" (*Hec.* 394), and "bearded flame" (*Fr.* 836).[11] Dawn has a "fair face" (*El.* 730) and "uplifts her clear eye" (*El.* 102); the sun may close "the sacred eye of his light (*Iph. T.* 194, *cf.* Ion 189); the moon is "the eye of gloomy night" (*Iph. Taur.* 110, *cf. Phoen.* 543); Andromache's babe is her "life's eyes" (*Androm.* 406), and Helen, luckless child of Leda, is the "eye of loveliness" (*Or.* 1386). Very modern in tone is the description of pine-balsam as the tree's "tears" (*Med.* 1200).

Symbolism of nature.

Light and darkness are freely used by Euripides to symbolize the joy and sorrow of man. Menelaus brings light (*φῶς*) to those in darkness (*Or.* 243). Ion is to his mother "a light surpassing the sun himself" (*Ion* 1439). Achilles, Agamemnon, Iphigenia and others are the light of Hellas.[12] When Creusa has her son restored to her,[13]

[1] See Schol. on Aristoph. Thesm. 1065. [2] Fr. 248. [3] Fr. 222. [4] Fr. 555, *cf.* Bac. 992. [5] Fr. 441, *cf.* Aesc. Prom. 981, and *cf.* Eur. Fr. 42 *χρόνου ποίς*. See Aristoph. Ran. 100. [6] Androm. 319. [7] Iph. T. 393. [8] Bac. 565. [9] Bac. 105. [10] Tro. 458. [11] *Cf.* Aesc. Ag. 306. [12] El. 449; Hec. 841; Iph. A. 1502. *Cf.* H. F. 531, 797; Iph. T. 187; Iph. A. 1062. The light belongs to truth, Iph. Taur. 1026. [13] Ion 1466.

"her house no longer looks upon the night, but lifts its eyes to the beaming sun." Age "casts a darkling light over one's eyes."[1]

Nature and man in sympathy

Characteristic of Euripides is the expression of a sense of sympathy between nature and man, at times half unconscious, but always very modern in its tone. Witness the charming description of early morning in a fragment of the *Phaethon*:[2] "Amid the trees rises the nightingale with sighs, and trills her subtle music of Itys, mournful Itys. The mountain-pines awake the pipes of the flock; the chestnut horses arouse themselves for their fodder; and now to their tasks go forth the huntsmen....while at the founts of Oceanus the tuneful swan makes melody."

The Pathetic Fallacy in Euripides.

The conception of nature, to which the name of "the pathetic fallacy" has so aptly been given, is extremely rare in earlier Greek literature. We have seen how few are the instances in Aeschylus and Sophocles. Among modern poets Keats, who is so thoroughly Greek in his way of looking upon the external world, is remarkably free from the pathetic fallacy.[3] But as a rule, modern poetry is steeped in the self-conscious, introspective spirit that transfers man's joys and sorrows to inanimate nature.

> "We receive but what we give,
> And in our life alone does nature live;
> *Ours* is her wedding-garment, *ours* her shroud."

Such is the correct explanation of the poet Coleridge, who thus accounts for the impressions we seem to receive from nature.

Its frequency.

In Euripides, who comes into contact with modern life at so many points, are to be found very many instances of this reflection of human emotion in the mirror of nature.

In the sadness of their human grief, the captive Greek women can feel for the halcyon, which is ever moaning for its mate.[4] "O bird by ocean's rocky reefs! thou halcyon, that singest thy piteous wail....with thee I match my dirges, I an unwinged bird, longing for the gatherings of Hellas." Compare *Helen* 1107.[5] In a fine imaginative passage[6] Helen's attendants pray the "long-necked" cranes

[1] H. F. 638. *Cf.* H. F. 1071, where Heracles is sleeping after his madness, "night possesses his eyes." [2] Fr. 773. [3] See Studies in Interpretation, by Prof. W. H. Hudson, New York, 1896. [4] Iph. Taur. 1089.

[5] "Thee let me invoke, tearful nightingale, bird melodious, that lurkest 'neath the leafy covert in thy seat of song, most tuneful of all birds: come, trilling through that tawny throat of thine, come to unite with my dirge, as I sing the piteous woes of Helen."

[6] Hel. 1478-1494.

to fly to the banks of the Eurotas, there to tell the news that Menelaus will soon reach home.

The Athenians, expecting a victory over Eurystheus, cry: "O earth and moon, that shines by night, and brightest radiance of the god that giveth light to man, bear the tidings to me and shout aloud to heaven for joy and beside our ruler's throne and in the shrine of gray-eyed Athena."[1]

In *Suppl.* 1150 the expression Ἀσωποῦ σε δέξεται γάνος implies that the river will view with delight the invasion of Thebes by the sons of the fallen chiefs.

When Hippolytus is driven forth to exile, the chorus call upon the sands of their native shores, and the oak-groves on the hills to mourn, for nature, as well as they themselves, must bewail their lover.[2]

So Antigone craves for nature's sympathy, when in *Phoen.* 1515 she cries, "What bird, perched amid the leafy boughs of oak or pine, will mourn with me left motherless?"

The aged Thebans, rejoicing over the fall of the "upstart king" Lycus, cry,[3] "Deck thee with garlands, O Ismenus! ye paved streets of our seven-gated city, break into dancing; come Dirce, fount of fair waters, and joined with her, ye daughters of Asopus, come from your father's waves to add your maiden voices to our hymn.... O forest-clad Pythian rock, and haunts of the Helicon muses, make my city and her walls re-echo[4] with cries of joy."

"White-winged Dawn, so dear to man, looked upon the land with gloomy light," the day that Troy fell.[5]

Conversely, with a single touch of his brush, by which he suggests the contrast between nature's peace and man's unrest, Euripides heightens the pathos of the scene[6] where Jocasta finds her sons "engaged like lions in deadly duel at the Electran gate, *in a meadow where the lotus blooms*,"[7] Compare the opening of the *Iph. at Aulis*, where Agamemnon, in great uneasiness of mind, paces up and down before

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[1] Heracl. 748. [2] Hipp. 1126. [3] H. F. 781.
[4] ἠχεῖτ' Bothe. [5] Tro. 847. Here the allusion to Tithonus, l. 853, shows how near to each other are the personification of nature and the spirit of mythology.
[6] Phoen. 1570.
[7] Somewhat similar is the personification involved in the use of ἀξενος, Iph. Taur. 218, 253, 395, 438.

his tent in the stillness of the night. (See especially ll. 9-20).

Helen in Egypt adjures the distant Eurotas to tell her whether her husband is dead.[1]

The spirit of the lover's song in Tennyson's *Maud*,

> "Go not, happy day,
> From the shining fields," etc.,

is essentially the same as that of the commos chanted by Evadne in the *Suppliants*,[2] when she recalls her wedding-day. "What light, what radiance did the sun-god's car dart forth and the moon athwart the firmament, while round her in the gloom swift stars careered, on the day that Argos raised the stately chant of joy at my wedding!"

So Theoclymenus, who expects to marry Helen, would have "the whole earth raise in happy melody his wedding-song."[3]

Creusa on recovering her son pours forth her joy to the bright heaven,[4] even as she had before published the reproach of Phœbus to the light of the sun.[5]

Menelaus, in the moment when he recovers Helen, greets with joy the bright sun-light,[6] while on the other hand Creusa reflects her own hatred of Phœbus, when she represents the god as "hated by Delos and by the branching bay-tree beside the tufted palm."[7]

It may have been unfortunate for Thebes that Cadmus ever left Phœnicia, but according to Jocasta the ill-luck was in the sun's beams cast upon Thebes the day he reached that city.[8]

Again, horrified at the banquet of Thyestes, the sun "changed his divine light."[9]

Most pathetic is the appeal of the blinded Polymestor to the sun:[10] "O that thou wouldst heal my bleeding eyes and put away my blindness!" or the vain desire that he utters a moment later[11] of "flying to the courts of heaven above, where Orion and Sirius dart from their *eyes* bright flashes of fire."

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[1] Hel. 348. [2] Supp. 990.
[3] Hel. 1433. *Cf.* Iph. Aul. 439. [4] Ion 1445.
[5] Ion 886. [6] Tro. 860. [7] Ion 919. [8] Phoen. 1.
[9] Iph. Taur. 194, with Wecklein's *μετέβασ'*.
[10] Hec. 1087. [11] Hec. 1100.

At the opening of the *Electra*, the heroine, as if claiming nature's sympathy, pours forth her sorrow to "sable night, nurse of the golden stars," and to "the wide heavens;" and later when her enemies are slain, her great joy is thus expressed,[1] "O light of day, O bright careering sun! O earth and night, erstwhile my day! Now may I open my eyes in freedom."[2] In the same play, when Orestes returns to Argos, "O happy day," cry the Argive women,[3] "at last hast thou shone forth and revealed to the city, as a sure beacon, him who was exiled of old."

The chorus of Attic maidens remember with what joy they celebrate the Eleusinia, when the very elements unite with mortals in doing honor to Demeter and Cora[4], "what time the stars dance in the heaven of Zeus, and dances the moon with Nereus' fifty daughters, who o'er the sea and the eddies of ever-flowing rivers, step trippingly in honor of the maiden with crown of gold and her majestic mother."

But nature was "out of joint" when Atreus perpetrated his horrible crime, for "in that very hour Zeus changed the gleaming courses of the stars, the light of the sun and the bright face of dawn, and over the back of the western sky drave with hot flame from heaven, while the rain-clouds passed to the north and the dry seats of Ammon failed for lack of dew, because robbed of heaven's lovely showers. 'Tis said (but I can scarce believe it) that the sun turned round his fervid throne of gold, changing it in mortals' despite, because of a quarrel among them."[5]

Here again under the guise of a myth is told the story of nature's intimate relations with the life of man. Heaven and earth are pure and innocent, and will not permit the impious or polluted man to defile their sanctity. Hence the captives in the *Iphigenia Taurica*, being regarded as murderers, must not appear in the sun, unless veiled.[6] Yet Orestes dared "to show to the light of the sun the sword, stained black with blood,"[7] unlike Heracles, who recognizes that his crimes, although involuntary, are so heinous that, to give his own words, "earth will cry out, forbidding me to touch her; the sea and the river-springs will say, 'cross not!'"[8]

Throughout the *Bacchae*, how truly does the pulse of

[1] El. 54. [2] El. 866. [3] El. 585. [4] Ion. 1074.
[5] El. 726. [6] Iph. T. 1207. [7] Or. 822. [8] H. F. 1295.

nature throb in perfect accord with the votaries of Dionysus! "The whole land will dance"[1] with joy; "with milk flows the earth, with wine and honey's nectar, and a smoke arises as of Syrian incense."[2] The Bacchantes sleep in security where they will,[3] on pine branches or oak leaves in the forest. They[4] "gird themselves with snakes, that lick their cheeks. Some fondle in their arms gazelles or savage whelps of wolves and give them suck. Others crown their heads with ivy or oak or blossoming smilax, and one taking her thyrsus, strikes it into the rock and straightway there leaps forth a dewy stream of water. Another plunges her wand into the earth's soil and there the god sends up a fount of wine, and all who wish for the white fluid, with finger-tips scratch the soil and get them milk in streams, while from their wands, with ivy wreathed, sweet rills of honey trickle." When the Bacchantes wave their wands and call in loud chorus upon their god, at once "the whole mountain joined in the Bacchic cry, the wild beasts answered and all nature was stirred."[5] And lastly, there is that marvellous description of the sudden lull in the voices of nature just before nature's god breaks out in his storm of wrath: "Hushed was the sky, hushed were the leaves in the grassy glade, no noise of living thing could you have heard."[6]

Euripides delight in nature more comprehensive than that of his predecessors.

If Euripides thus found nature responsive to the soul of man, it is not surprising that every aspect of her face presented charms to him that were either undiscovered by his predecessors or at least seldom heeded by them. No ancient poet is richer in single epithets or brief descriptive phrases which suffice to bring before us the most striking features of a landscape. As in Theocritus, too, his landscapes are often more than mere artistic accessories. They are in harmony with the spirit of the characters; when the latter are in distress the landscape is uncongenial and a longing is expressed for more restful scenes or a more harmonious sphere.[7] The captive Greek women in the wilds of the Tauric Chersonese heave a sigh for the

Landscapes in harmony with mental moods.

[1] Bac. 115. [2] *Ib.* 142-3. [3] *Ib.* 684-5. [4] *Ib.* 698-711.
[5] Bac. 726. This flight of imagination attracts the attention of Longinus, who, speaking of *Φαντασία* (De Sub. 15, sec. 6), says: "In Aeschylus at the appearance of Dionysus the palace of Lycurgus is in a marvellous manner filled with the god; but Euripides, with a higher flight of fancy, expresses the idea differently; *πᾶν δὲ συνεβάκχευ' ὄρος.*"
[6] *Ib.* 1084. [7] See Butcher, p. 262.

Eurotas,[1] *χόρτων εὐδένδρων*, with its trees and meadows, where stood their father's house, and later[2] they yearn for Artemis, the blest, who dwells by the Cynthian hill, with its palm of dainty leafage, its sprouting bay, and sacred shoots of olive pale....and by the lake with its rolling waters, where tuneful swans do service to the Muses.

The ordinary Greek attitude towards an expressed sentiment for nature.

It has been observed[3] that when in the *Hippolytus* the love-sick Phædra yearns[4] for the meadow-grass beneath the poplars' shade, for the pure water of a running brook, for the mountains and pine forests, she is at once sharply rebuked by the nurse for uttering such sentiments in public, "blurting out wild words of frenzy."[5] Phædra herself, a moment later, returns to her senses and is conscious of her past folly: "Whither have I strayed from my sober mind?" To be so openly sentimental betokened, it would seem, "a disordered imagination" and the rebuke of the nurse, as Mr. Sandys observes, probably gives us a clue to the feeling of the ordinary Athenian of the day upon such matters. It is to be noted, at the same time, that of all the plays of Euripides the *Hippolytus* is the most modern in tone, being such as hitherto had never been represented before an Athenian audience—a drama of love, into which highly colored sentiment naturally enters.

Frequent instances of a yearning for distant places and solitude.

The sentimentalism, however, to which Phædra gives utterance—the passion for solitude and distant places, combined with a feeling for nature, can frequently be paralleled in Euripides' other plays. Take, for instance, the chorus in the *Bacchæ*:[6] "O that I might go to Cyprus, isle of Aphrodite or Paphos (Πάφον θ'), which, never fed by rain, is enriched by that foreign river with its hundred mouths!" Again: "O, to be borne on wings through the air like Libyan cranes in close array, which leave the winter rains and move obedient to the note of their veteran shepherd, who raises a cry, as he wings his flight o'er arid plains and fruitful lands!"[7]

And in *Ion* 796 Creusa cries: "O for wings to cleave

[1] Iph. Taur. 134. [2] *Ib.* 1097.
[3] Sandys, Introd. to Bacchae, p. lxxi. [4] Hipp. 208.
[5] Hipp. 214. Similarly when Amphitryon addresses Theseus as "the king that dwells on the olive-clad hill," H. F. 1178, the latter demands the meaning of such a pathetic prelude.
[6] Bac. 402.
[7] Hel. 1477-1489.

the liquid air beyond the land of Hellas, away to the western stars, so keen the anguish of my soul!"[1]

The captive Greek women in the Chersonese would fain "set foot, even in dreams, in their father's home and city."[2]

The Phrygian eunuch of the Orestes cries in his terror:[3] "Whither can I fly, winging my way through the bright sky or over the sea, which bull-headed Ocean draws in circling course, as he folds his arms about the earth?"

With very different feelings Antigone cries out, on seeing Polynices in the advancing army:[4] "Would I could hasten through the air with the speed of wind-borne cloud to my own brother and throw my arms about his dear neck!"

Hermione, when frantic at the escape of Andromache, exclaims: "To what rocky height can I climb, amid the sea or in a mountain forest, there to die?"[5]

Much of the sentiment of this sort, offensive as it was to ancient critics, appears even to us overstrained and unnatural. For example:[6] "Would that like the bee of russet wing I could collect from every source my sighs and blending them together shed them in one full tear!" The simile in the following is striking and beautiful, but its application to old age seems very forced: "Let it sink beneath the waves. O that it had never come to the homes and cities of mortals. Nay, let it ever wing its way along the ether."[7] Extravagant too seem to us the aspirations of Electra in the *Orestes*:[8] "Fain would I reach the rock suspended midway between heaven and earth, the rock that swings with eddying motion by golden chains, a mass thrown off by Olympus." Here Euripides fails to harmonize poetry and natural science, for he is giving expression to Anaxagoras' doctrines of the δίνη or rotation of the heavenly bodies and of the constitution of the sun.[9]

Sentimentality of Euripides.

Equally extravagant but much more poetical is an imaginative flight in the *Hippolytus*. The simple

[1] *Cf.* Suppl. 618 and 620; Hec. 1100; Med. 1296; Hipp. 836; Ion 1238; Phoen. 504; H. F. 1148, 1158.
[2] Iph. T. 452. [3] Or. 1375. [4] Phoen. 163. [5] Androm. 848. *Cf.* 861-5.
[6] H. F. 487. [7] H. F. 650. [8] Or. 982-6.
[9] *Cf.* Fr. 783 χρυσέα βῶλος and Diog. Laert. 2, 10.

theme,[1] "Would that I were a bird!" is amplified in a variety of ways. "I would fain have a nest in abysmal caverns, where God would make me a bird amid the winged tribes. And fain would I soar to the sea-waves of Adria's strand and the waters of Eridanus, where a father's unhappy daughters, in grief for Phaethon, drop into the blue swelling main their tears' amber brilliance. And I would reach the apple-bearing strand of the western Muses, where the lord of ocean grants no more to sailors a passage o'er waters blue, for he dwells on the holy verge of heaven, upheld of Atlas, and waters ambrosial well up for those that are nigh to the halls of Zeus, and there the bountiful, holy earth swells the joy divine." Similar to this is the fine passage, describing the flight of the "long-necked" cranes, "comrades of the racing clouds."[2]

Euripides the forerunner of Theocritus in romantic sentiment. Idyllic tone in Euripides.

It will thus be seen that Euripides abounds in romantic sentiment and that in this respect there is a marked difference between him and his predecessors. In his attitude towards nature he comes near to Theocritus who "best loved the sights and sounds and fragrant air of the forests and the coast."[3] Especially is he like Theocritus in a certain naive and idyllic tone which well suits the pastoral muse, but is less appropriate to the dignified character of tragedy. Nobody, to be sure, can complain of its fitness in the satyric play of the *Cyclops*. The Satyrs are gathering together their flocks, "offspring of well-bred sires and dams." "Whither," they cry to one, "wilt thou be gone to the rocks, pray? Hast not here a gentle breeze and grass of the meadow and water from eddying streams, lying in troughs near the caves, where the lambs are bleating? Away! wilt not browse here, here on the dewy hillside?"[4]

Less appropriate, however, in the opinion of many critics is the rustic, common-place dress of Euripides' *Electra*, in which the heroine appears as the wife of an honest, hard-working farmer,[5] for whom, though much against his will, she insists on performing menial tasks.[6]

With charming simplicity Helen's attendant tells us that she had heard her lady's cry,[7] "When near the blue

[1] Hipp. 732-751. [2] Hel. 1487.
[3] A. Lang, *Theocritus, Bion and Moschus*, p. xv.
[4] Cyc. 41-62, *cf.* ll. 188-190, 507-9, 541-2. [5] El. 78-81.
[6] v. ll. 57, 64, 71-6. [7] Hel. 179.

water I chanced to be hanging crimson garments along the green tendrils and on the sprouting reeds to warm them in the sun's golden rays." So in the *Hippolytus*[1] the women learn of Phaedra's indisposition from a friend who in a stream that trickled from high crags was washing robes of purple and spreading them out on the face of a warm sunny rock.

A broom is, as a rule, a homely object, yet Euripides has invested one with beauty and dignity. Ion, the young ministrant at Apollo's temple, thus glorifies his daily toil:[2] "Come then, tender shoot of fairest laurel, that servest me to sweep the temple-steps of Phœbus, gathered from gardens never failing 'neath the temple wall, where holy founts that are gushing with ceaseless flow, bedew the myrtle's hallowed spray, wherewith I sweep the temple-floor day by day, so soon as the sun's swift wing appears, in my daily service."

There is much idyllic charm in the song of the Chalcidic women on the shepherd Paris.[3] "Thou didst come, O Paris, to where thou wert reared as herdsman among the white heifers of Ida, piping foreign strains and breathing on thy reeds Olympus' airs for Phrygian flutes. Full-uddered cows were browsing when[4] the decision between goddesses maddened thee—that which sent thee to Hellas before the ivory mansion"—a song which reminds one of the great beauty of the second ode in the Andromache on the same theme, wherein the son of Zeus and Maia guided the three goddesses "to the shepherd's fold, the lonely home of the young herdsman, a solitary lodge with its hearth." An early morning scene in the country is beautifully pictured in graceful, Theocritean fashion in lines already quoted from the *Phaethon*.[5]

Euripides inferior in sublimity.

Sublimity can hardly be claimed as a feature of Euripides. In this he is certainly inferior not only to Aeschylus, but also to Sophocles. Not that from the philosophical standpoint some of his conceptions of the universe and its government are not grand and lofty, but we can hardly say of him, as we can of Lucretius, that scientific knowledge tended to enhance the greatness of his imaginative thought.

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[1] Hipp. 121. [2] Ion 112. [3] Iph. Aul. 573-583.
[4] ὅτε Hermann. [5] Fr. 773. See p. 55.

Instances of sublimity.

Yet there are a few passages in Euripides, illustrative of sublimity. Madness will burst into the breast of Heracles more wildly than[1] "ocean with moaning waves or the earthquake or piercing thunderbolt with anguish in its breath."

In the *Pirithous* occurs a lofty appeal to the Creative Intelligence:[2] "Thou, the self-begotten, that hast enwrapped the universe in an etherial vortex, round whom the light, round whom the dusky, spangled night and the countless host of stars dance endlessly." Sublime, too, is the conception in the passage: "Unwearied time, full with ever-flowing stream, circles round, ever begetting self, and twin bears, with swift and flashing wings, guard the Atlantean pole."[3]

Hecuba's prayer in *Tro.* 884-8, though weakened by scepticism,[4] retains much grandeur of thought: "O thou that stayest the earth and art seated thereon, whosoe'er thou art, passing man's understanding, Zeus or natural necessity or intelligence, I pray to thee. Thou treadest o'er a noiseless path, and with justice dost guide the course of man."

Mountains in Euripides.

Mountains are introduced into Euripides chiefly for aesthetic reasons, as they serve as conspicuous landmarks or enable the poet to introduce picturesque features. The Nereids sought Achilles in Thessaly "o'er the sacred glades of Pelion and Ossa's base and the peaks of Nymphaea."[5] Paris made his home on "Ida's slopes."[6] Dionysus holds his revels on[7] "the peak of Parnassus, mother[8] of gushing streams." The Bacchantes come from Asia, from "sacred Tmolus,"[9] "with its rills of gold,"[10] and long to visit Pieria and "the holy slopes of Olympus."[11] It was in this mountain's "thick forest coverts" that "Orpheus, with his lute, first gathered the trees to his songs and gathered the beasts of the wilds."[12]

Snow.

The snow of mountain tops is a picturesque feature in a landscape and naturally attracts the notice of the poet. Parnassus is "a sacred, snow-smitten mount."[13] On Cithaeron "bright flakes of white snow are ever falling"[14]—

[1] H. F. 861. [2] Fr. 593, *cf.* Fr. 941. [3] Fr. 594.
[4] *Cf.* the remark of Menelaus, l. 889.
[5] El. 445. [6] Androm. 296. [7] Iph. Taur. 1242. [8] *ματέρ' εἰς.*
[9] Bac. 64-5. [10] *Ib.* 154. [11] *Ib.* 410. [12] *Ib.* 560-4.
[13] Phoen. 234. [14] Bac. 661.

Cithaeron "vale of sacred leaves, where throng wild beasts, the *snowy* eye of Artemis."[1]

But the snow may suggest loneliness and desolation, as when Demeter, searching for her daughter,[2] "crossed the snow-capped heights of Ida's nymphs, and in sorrow cast herself down amongst the rocks and brush, deep in snow."[3] Scenes of desolation

Further, the mention of wild animals[4] suggests the perils that encompass man in the mountains, though Dionysus can range freely over "Nysa, haunt of beasts."[5] When, however, as in the *Bacchae*, man is in perfect accord with nature, he may not only move at will "over the shady mountains,"[6] but he may even regard the wild beasts of the field as friendly companions and as objects of his fostering care.[7] Perils of the mountains.

Phaedra, in her frenzy of passion, yearns for the freedom of the mountains,[8] but Agave, who bitterly repents her visit there, prays that she may never again see cursed Cithaeron."[9]

Finally, a mountain may typify gloom and sorrow, for "Age is a burden heavier than Aetna's crags and casts over the eyes a darkling light."[10] Mountains typical of gloom and sorrow.

We have already had occasion to refer to Euripides' knowledge of natural philosophy. It is largely due to this that we find in his plays so many references to astronomical facts In a chorus in the *Helen* occurs an allusion to the theory of Anaxagoras that the stars moved round the earth, λαμπρῶν ἄστρων ὑπ' ἀέλλαισιν (*Hel.* 1498). In the same chorus the crane are to fly to "the Pleiads in mid heaven and Orion, star of night."[11] The Satyrs, when ordered by the Cyclops to look up, protest that they can see "both the stars and Orion."[12] "Orion and Sirius flash from their eyes the flaming brightness of fire."[13] "What star is passing yonder?"[14] asks Agamemnon of his old attendant. "Sirius," he replies, "still rushing in mid heaven near the seven Pleiads." Other references to the Pleiads are *El.* 467 (also the Hyades), *Or.* 1005, *Ion* 1152, Euripides and natural philosophy.

[1] Phoen. 801. [2] Hel. 1323-6, *cf.* Iph. Aul. 1284.
[3] Similarly, the picture of Electra's humble and desolate home is made complete with "broken mountain cliffs," El. 210.
[4] Phoen. 801, *cf.* Rhes. 289. [5] Bac. 556. [6] Bac. 218.
[7] *Ib.* 695-703. [8] Hipp. 215. [9] Bac. 1384, *cf.* Phoen. 1605.
[10] H. F. 638-642. [11] Hel 1489, *cf.* Fr. 929.
[12] Cyc. 213. [13] Hec. 1101. [14] Iph. Aul. 6.

and *Fr.* 779; and the *Hypsipyle* had an allusion to the twelve signs of the Zodiac.[1] Illustrations from the stars, or their rising and setting, will be found in *Phoen.* 835, *H. F.* 667, *Hipp.* 372 and 1121.

The elaborate tapestry work in the banquet hall of Xuthus at Delphi[2] exhibited "Uranus marshalling the stars in the vault of heaven; the sun-god driving his steeds towards his goal of fire and drawing in his train the bright star of evening. Sable-garbed night, with a single pair of steeds, sped by in bounding car, and the stars bore the goddess company. Across the mid-sky sailed a Pleiad, and sword-bearing Orion too, while above was the Bear, circling round by the tail upon the golden pole. The moon's full orb, which divides the month, was shooting her arrows aloft, the Hyades were there, clearest sign for sailors, and light-bringing Dawn was chasing away the stars."

The Rhesus. Its authenticity.

A curious piece of evidence that even in ancient times Euripides' close observation of external phenomena was recognized, is to be found in the argument prefixed to the *Rhesus*. This is a play so little Euripidean in its general style that many have denied its genuineness. The writer of the argument mentions the doubts entertained even in his day. "But," he adds, "it is entered in the Didascaliae as belonging to Euripides, and the curiosity shown in it respecting the phenomena of the heavens betrays his hand."[3] This statement evidently refers to the passage[4] where the Trojan sentinels expect to be relieved. They notice the signs of approaching morn. "Night's earliest stars are on the wane, the seven Pleiads mount the sky; and the eagle glides midway through the heavens. Awake, why linger? Up from your beds to the watch. See ye not the moon's pale beams? Morn, yes morn is now at hand and lo! the star that is day's harbinger"—a passage which may well be compared with the astronomical observations at the opening of the *Iphigenia at Aulis*.

But if we go a little further in the *Rhesus*, we shall find still better evidence of the genuineness of this play. It is the hand of Euripides that we see in the pleasing description of the dying night. "Hark! I hear her; 'tis the

[1] Fr. 755.
[2] Ion 1147.
[3] ἡ περὶ τὰ μετάρσια δὲ ἐν αὐτῷ πολυπραγμοσύνη τὸν Εὐριπίδην ὁμολογεῖ.
[4] Rhes. ll. 527-536.

tuneful nightingale.... trilling her woes. Already on Ida's slopes they are pasturing the flocks and through the night I catch the shrill notes of the pipe. Sleep soothes my eye-lids; for sweetest is that which steals o'er them at dawn."[1]

Picturesque coloring in Euripides.

Of the three tragic poets, Euripides undoubtedly delights most in picturesque coloring. If he does not give his fancy free play he will at least suggest the beauty of a scene or heighten romantic interest by means of striking and charming touches. The Bacchantes are seated "under the green firs and on the roofless rocks."[2] The fawn "bounds over the meadow by the river," glad to bury herself "in the foliage of the shady wood."[3] Agave will espy Pentheus behind "smooth rock or tree,"[4] and the unlucky king climbs a fir that has a "towering neck."[5] In the race for their prey, the Bacchantes "bound o'er torrent glen and broken crags,"[6] then scatter the corpse "beneath rugged rocks and amid the dense green woods."[7] Phaedra is the noblest of all women "seen by the sun's light and night's starry radiance."[8] The great wave sent up by Posidon comes swelling and "plashing with foam."[9] Thrace is a "wintry" world,[10] the Acropolis a "wind-swept hill,"[11] Castalia has "silvery eddies."[12] Phœbus met Creusa when his "locks were aglint with gold," and she was gathering saffron flowers "of golden gleam,"[13] but Hades is a winged creature that "glares beneath his dark brows."[14] The sun was a

"long-levelled rule of streaming light,"[15]

κανὼν σαφής, when the troops were marshalled outside Electra's gate.[16] After the battle Theseus buries the fallen in the "dells of Cithaeron.... in the shade of Eleutherae's cliff."[17] Helios has "a throne with golden face"[18] amid "the pathless light"[19] in "heaven's radiant vales;"[20] the moon "eye of gloomy night"[21] is "daughter of Latona of the bright zone, a circle of golden light,"[22] and heaven is the "star-spangled firmament."[23] Salamis is a "sea-girt isle that lies near Attica's holy hills,"[24] and Aulis is

[1] Rhe. 546. [2] Bac. 38, *cf.* ll. 340 and 445. [3] *Ib.* ll. 873-6.
[4] *Ib.* l. 977. [5] *Ib.* l. 1061. [6] *Ib.* ll. 1093-4. [7] *Ib.* ll. 1137-8.
[8] Hipp. 849-851; *cf.* Ion 870 and Fr. 114, H. F. 406.
[9] Hipp. l. 1210. [10] Alc. 68, *cf.* Fr. 696; Hec. 81.
[11] Hera. l. 781. [12] Ion 95. [13] Ion 887-890. [14] Alc. 261.
[15] Milton's *Comus*. [16] Suppl. 650. [17] Suppl. 757-9. [18] El. 740.
[19] Phoen. 809, *cf.* Fr. 771, 781; Tro. 860. [20] Phœn. 84.
[21] Iph. Taur. 110. [22] Phoen. 175. [23] Hel. 1096. [24] Tro. 799.

"waveless, Euboea's sheltering wing."[1] Euripus is "ever turning his eddies, with the changing breeze, while he rolls his deep blue wave."[2] The sons of Silenus tend the flocks "on the edge of the hills"[3] and the "dewey slope,"[4] and take their pleasure in "dewey caves."[5] "Woodland founts"[6] must not beguile the messenger, and at the wedding of Peleus the Nereids danced on the "white-gleaming sand."[7] Heracles "has tamed pathless wilds and raging sea,"[8] and Pelops "drove his car near the Geraestian sands of Ocean's surge, when white with foam."[9]

Poetical treatment of night and day.

Some of the most beautiful and poetical characterizations of night and day to be found in all Greek literature are in Euripides. Thus we have "white-winged day,"[10] "night of sable garb,"[11] "dusky, spangled night,"[12] "sable night, nurse of golden stars,"[13] and "night, queenly night, giver of sleep to mortal men."[14]

Picturesque scenes.

Euripides' love of picturesque scenes at night admits of many an illustration. In the opening of the *Rhesus* "the Argive host kindles fires the live-long night and the anchored fleet is bright with torches."[15] So, too, the night of Troy's fall came down in gloom,[16] yet there was a sound of revelry, and "in the halls the bright blazing lights shed flickering gleams upon the sleepers."[17] The Carnean festival is held at Sparta "when the moon rides high all the night."[18] The *Iphigenia at Aulis* opens in the dead of a still night, with Agamemnon in restless mood, pacing up and down before his tent upon the beach, and anxiously scanning the bright stars.[19]

Vivid and picturesque narrative.

The narrative passages in Euripides are unsurpassed in their vivid and realistic force. The messenger, describing Neoptolemus' death, tells us how "in perfect calm, with flash of gleaming arms, his master stood" amid his murderous foes.[20]

Rhesus comes to Troy "like a god, mounted on Thracian car."[21] His snow-white steeds are yoked with gold,[22] and to their frontlets is bound a gorgon of bronze;[23] his shield flashes with welded gold.[24]

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[1] Iph. Aul. 120. [2] Iph. Taur. 6. [3] Cyc. 27. [4] Cyc. 50.
[5] Cyc. 516. [6] Iph. Aul. 141. [7] Iph. Aul. 1054.
[8] H. F. 851. [9] Or. 992. [10] Tro. 847. [11] Ion 1150.
[12] Fr. 593, *cf.* Aesch. Prom. 24 *ἡ ποικιλείμων νύξ.* [13] El. 54.
[14] Or. 174. [15] Rhes. 41-3. [16] Tro. 543. [17] Tro. 547-550.
[18] Alc. 450, *cf.* Hel. 1366-7. [19] Iph. Aul. 6. [20] Androm. 1145.
[21] Rhes. 301. [22] *Ib.* 304-5. [23] *Ib.* 306-7. [24] *Ib.* 305.

Illustrations of vigorous and detailed picturesque narrative are to be found in every play of Euripides. Among the best we may note the account of Hippolytus' death,[1] of Heracles' fit of madness,[2] of the attempted escape of Orestes and Iphigenia.[3] But undoubtedly the most vivid and brilliant illustrations in all Euripides are the two messengers' speeches in the *Bacchae*.[4] The latter is a marvellous account of the death of Pentheus—full of vigor and thrilling interest. "First[5] we halted in a grassy glade, taking care to move with noiseless footfall and silent tongues, that so, not seen ourselves, we might yet see them. Now it was a ravine between lofty rocks, watered by streamlets, and shaded o'er by pines."[6] The stranger who accompanied Pentheus "caught[7] by the tip a soaring branch of fir, and tugged it down, down, down, to the dark ground," then, seating the king upon it, he let the tree rise "gently,[8] for fear the steed should throw his rider." Then comes that solemn stillness in nature[9]

> σίγησε δ' αἰθήρ, σῖγα δ' εὔλειμος νάπη
> φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.

When the women heard the cry of Dionysus, "swift as doves....they leapt through the torrent-glen and over the rocks, frantic with heaven-sent madness."[10]

The radiant fancy and picturesque splendor which illuminate this lovely creation of art, the *Bacchae*, and before which even Schlegel's hostility towards Euripides must bow, may be said to be due to the special character of the play, which is animated from first to last by the wild enthusiasm of the votaries of Dionysius. What, for instance, can exceed the joyous freedom and delight in nature expressed in the following lines?[11] "Shall I ever, in dances thro' the live-long night, trip with my fair foot in Bacchic revelry? while I toss my neck into the dewy air, like a fawn, that sports in the joys of green meadows, what time she flees from the fearful chase, clear of the watch, over the woven nets; while with loud halloo the hunter braces his hounds to utmost speed, and she by dint of toil and bursts of speed bounds o'er the meads of the river-side, rejoicing

[1] Hipp. 1173-1254. [2] H. F. 922-1015. [3] Iph. Taur. 1327-1420.
[4] ll. 677-775 and ll. 1043-1152. [5] *Ib.* 1048.
[6] See above, p. 37. [7] Bac. 1064. [8] *Ib.* 1072.
[9] See above, p. 59. [10] Bac. 1093-4. [11] Bac. 862-911.

in solitudes unbroken by man, and amid the foliage of the shady forest."

Passionate love for nature as a subject of primary interest.

But whatever the cause of this conspicuous feature of the *Bacchae*, the poet's choice of subject, and his marked success in handling the same and giving it the most appropriate garb are most conclusive proofs of a deep and passionate love for nature. And indeed, as must now be clear enough, every play of Euripides furnishes ample evidence that the poet, however much he was held in restraint by conventional usage or dramatic necessity, gives frequent expression to a pure delight in the charms of the heavens above with their "eddies of racing clouds,"[1] or his earthly paradise here below, where he rejoices to see "abundant ivy creeping up, a lovely growth, home of tuneful nightingales."[2]

His graceful eulogy of Athens in the *Medea*,[3] like the similar one of Sophocles in the *Oedipus Coloneus*, may be disregarded because of its peculiar associations, but note the beauty and simplicity of the delightful picture of Troyland in the *Troades*:[4] "Ida's ivy-clad glens, where streams from the snows are coursing,—earth's limit, where the sun smites first,—a sacred home of radiant light;" or of Delphi in the *Phoenissae*,[5] "where Phoebus dwells 'neath the snow-smitten peaks of Parnassus." There the maidens will find "Castaly's waters, to bedew the glory of their tresses." There is "the rock that kindles bright fire, with double crest, above the sacred heights of Dionysus; there the vine that day by day drips with wine, sending forth fruit-laden clusters of the grape, and there are the sacred cavern of the dragon, the gods' outlook on the hills and the hallowed snow-smitten mount."

The opening scene in the *Hippolytus*,[6] where the pure-minded prince brings to the chaste Artemis the offering of a wreath of flowers, culled not from well-tilled gardens, but from the unshorn meadows, untouched by any shepherd's flock or mower's scythe, but where the wild bee in spring-time passes free,—is a beautiful proof of the poet's love and reverence for nature unadorned, all the more exquisite for the union of the soul's purity with the simplicity of nature.

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[1] Alc. 245. [2] Fr. 88. See Fr. 316, quoted on p. 9.
[3] ll. 824-846, see above p. 52. [4] Tro. 1066-1070.
[5] Phoen. 202-239. [6] Hipp. 73 ff.

The three tragedians compared.

We have seen that in their attitude towards nature, there are considerable differences between the three Attic tragedians. A love of nature can undoubtedly be attributed to each, but while in Aeschylus, and to a less extent in Sophocles, this love is inconspicuous and, so to speak, merely latent, in Euripides it is a prominent feature and finds much more definite expression.

How Euripides differs from the other two.

A simple, sensuous enjoyment of nature is easily discerned in all three poets. In each we may observe how nature plays the secondary part of illustrating life, and of affording an appropriate background for the display of human thought and feeling. But as we ascend in the aesthetic scale, we find that the attitude of mind, which personalizes nature and endows her with a life and spirit of her own, is more marked in Sophocles than in Aeschylus and more pronounced in Euripides than in Sophocles. As to a sense of sympathy between nature and man, including the ascription of human thought and feeling to nature, there is none in Aeschylus, except in the *Prometheus*.[1] We recognize its occasional appearance in Sophocles, especially in the latest plays, but in Euripides we find this conception abundantly illustrated,—a conception which, while rare in Greek literature, is so conspicuous in modern poetry.

Euripides' feeling for nature can be detected in a number of minor ways. He delights in frequent picturesque touches from nature, in all the varied beauties of earth and sea and sky, in harmonious landscapes, in brilliant light and wealth of color, in sympathetic references to birds and animals, as well as numerous allusions to the trees, fruits and flowers of the botanical world.

Euripides open to criticism.

But notwithstanding Euripides' genuine appreciation of nature, we must not fail to notice his shortcomings. Aeschylus and Sophocles can never be accused of sentimental padding. We are convinced that in them not only is the emotion expressed at all times genuine, but the aesthetic coloring is never too profuse, and is always artistically sound. In the case of Euripides, we have to complain of excessive pathos and sentiment, and in his numerous prettinesses we occasionally detect an air of unreality and insincerity.[2] Sometimes this is due to the mere frequency with which they are introduced, sometimes

[1] See pp. 17 and 18 above. [2] *Cf.* pp. 20-2 with pp. 37 and 52 above.

to their scholastic air,[1] in a few cases to the display of topographical inaccuracy, but most frequently to the detailed and unnecessary minuteness with which the various aspects of the world of nature are described. If we further consider the extravagant yearnings for a change of scene to which Euripides not seldom gives utterance, as well as his almost total lack of sublimity, we shall be able to understand why Euripides' attitude towards nature should be open to criticism, at least from the point of view of the ancients.

CHAPTER V.

Aristophanes and Euripides.

ARISTOPHANES ridicules the style and sentimentalism of Euripides in many an amusing parody. He laughs at the tragic poet's musical innovations, his metrical carelessness, his mixture of commonplace and grandiloquent language, his jingling repetitions, his medley of incongruous pictures, his exaggerated pathos, his affected sublimity—but further (and this is a point seemingly unnoticed by scholars and critics), he ridicules his manner of dealing with external nature, especially the toying minuteness with which he delights in dwelling upon the sights and sounds of the world of sense. What else is the point of Aristophanes' contemptuous reference to an innocent couplet from the *Alcmene* (already quoted),[2]

> *πολὺς δ' ἀνείρπε χιτὼν εὐφυὴς χλάδος*
> *ἀηδόνων μουσεῖον*[3]

or of his parody of some beautiful lines from the *Bellerophon*?[4] "Give place, thou dusky leafage, let me surmount the watered glens. I am fain to see the heavens o'erhead." Such pretty refinements might, in the critic's judgment, harmonize with the lighter and less earnest character of his own sphere, comedy, but were quite out of place on "the buskined stage."

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[1] See pp. 65, 66 above. [2] See p. 70[2].
[3] Fr. 88. See Aristoph. Ran. 93. [4] Fr. 308. See Aristoph. Vesp. 757.

Aristophanes' most concentrated criticism of Euripides' failings occurs in the *Frogs*,[1] where, before the mock tribunal in the land of Hades, Aeschylus recites delicious parodies upon the choral-songs and monodies of his brother poet, who has recently come down to the world of the departed. "Ye halcyons, that by the ever-flowing sea-waves chatter, sprinkling with the moist drops from your wings your dew-sprayed bodies, and ye that dwell in crannies under eaves—ye spiders, that tw....irl with your fingers the loom-worked threads, the singing shuttle's cares, where the flute-loving dolphin flounders about the prows of ships with their dark-blue beaks—oracles, and furlongs, the vine-blossom's joy, tendril of the grape that banishes care!....

Criticism in the *Frogs*.

"I'd like," continues Aeschylus,[2] "to set forth the fashion of your monodies." The theme of the example given is this: A woman, while spinning thread for the market, falls asleep and is visited by a horrible dream that her neighbor Glyce has robbed her hen-roost. She awakes with invocations to the Powers of night, and in impassioned tones calls upon Artemis and Hecate, as well as her Cretan maidens, to aid her in finding the thief. "O darkly shining gloom of night, what hideous dream dost thou send me from the world unseen, a minister of Hell, with lifeless life, sable night's offspring, a horrible vision of dread, clad in dark-funereal robes, with glare so bloody, bloody and claws so huge! Come, my maids, light me a lamp and bring me in your pitchers fresh water from rivers, and warm some that I may wash off the fiendish dream. Ho! god of the sea! there we have it! Ho! my fellows, mark these portents. My cock—Glyce has carried him off and is gone. Ye nymphs, mountain-born! O Mania, help![3] Luckless one, I was working at my tasks, tw....irling in my hands a spindle full of flax, spinning a skein of thread, that at early dawn I might take it to the market to be sold. But up he flew, up into the sky, with the tips of nimblest pinions, and for me he left behind woes; and tears, tears from my eyes I let fall, fall, unhappy one! Come, ye Cretans, children of Ida, seize your bows and succor me and lightly move your limbs, encircling the house. Ay and let the maid Dictynna, too, fair Artemis,

[1] Aristoph. Ran. 1301 ff.
[2] See Kock's note on l. 1345.
[3] Aristoph. Ran. 1329.

with her little dogs, pass through the house, hither and thither. And thou, daughter of Zeus, upholding in thy hands a double torch of brightest flame,—thou, O Hecate, light me along to Glyce's that I may enter in and make a search."

The points usually noticed in the criticism.

According to the commentators,[1] the following points are to be noticed in the parodies: (1) The general confusion of the scenes; (2) the paltry, trivial objects and circumstances, which are not in keeping with the apparent loftiness of tone; (3) the misuse of rhetorical figures; (4) the unnecessary repetitions; (5) the arbitrary character of the metres; (6) the musical innovations.

Additional points to be observed.

Let me call attention, however, to these additional features: (1) The prominence given to the sights and sounds of external nature; vines and grapes;[2] the sea, rivers and *dewy* water;[3] the halcyons[4] chattering, the spiders[5] spinning, and the dolphin[6] at his gambols;

(2) The invocation and the characterizations of night,[7] *ὦ Νυκτὸς κελαινοφαὴς ὄρφνα*, l. 1331; *μελαίνας Νυκτὸς παῖδα*, l. 1335, and *μελανονεκυείμονα*, l. 1337;

(3) *κνεφαῖος*, l. 1350,[8] a hit at Euripides' fondness for various expressions for darkness and light;[9]

(4) The use of *δρόσος* for water, a very favorite expression with Euripides.[10] Compare *ῥανίσι χρόα δροσιζόμεναι*, l. 1312;

(5) *τὰς κυνίσκας*, l. 1360; a hit at Euripides' abundant and varied references to animals and animal life;[11]

(6) *πρῴραις κυανεμβόλοις*, l. 1318,[12] a hit at Euripides' fondness for color;[13]

(7) *οἰνάνθας γάνος ἀμπέλου*, l. 1320.[14] This periphrasis is used by Aeschylus of *wine*, (*Pers.* 615), but similar expressions are more common in Euripides.

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[1] See especially Kock's and Merry's notes on ll. 1309 and 1330.
[2] ll. 1320-1, see pp. 45-48 above. [3] ll. 1309, 1311-2, 1339, 1341. See pp. 42-45 above. [4] l. 1309. See pp. 48-9 above. [5] l. 1313.
[6] l. 1317. [7] See above p. 68. [8] *Cf.* Alc. 593. This particular word does not occur in Sophocles, but is found once in Aesch. Pr. 1029.
[9] See above pp. 38-9. Besides *κνεφαῖος*, *σκοτεινός* (used by Aesch. and Soph.), *ὀρφναῖος* (used by Aesch.), Euripides has also employed *ζυγαῖος*, *γνοφώδης*, *ἀμβλῶπες αὐγαί* (Rhes. 737) *ἀμβλωπός*, *ζοφερός* and *ἀμολγὸν νύκτα* (Fr. 104), expressions which are not found in Aeschylus or Sophocles. [10] *Cf.* Iph. Taur. 255, 1192; Hipp. 127, 77; Iph. Aul. 182; Androm. 167; Ion 97. *ὁρόσος* occurs only once in Soph. and then in proper sense of dew, Ai. 1208; in Aesch. it is applied to water once, Eum. 904, but it occurs five times in all. [11] See above pp. 48-9.
[12] See El. 438 ff. [13] See pp. 38-41 above. [14] See p. 56 above.

The most prominent and obvious feature of these parodies is the exaggerated and affected sentiment. That this sentimentalism largely consists in a proneness to giving minute and toying descriptions of external nature should also, I take it, be obvious. The picture given of the halcyons, chattering by the sea-waves and besprinkling their bodies with moisture; the spiders, spinning their webs in the crannies of the roof; the dolphin, sporting under the blue prows of ships and all, mixed up in incongruous manner with the vine and fruit of the grape,—is one worthy of the author of "Alice in Wonderland." Wherein does the sentimentality of Euripides consist?

It is evident that in Euripides a change has come over the spirit of Greek literature. He lived at a time when the fountains of old Greek life were breaking up, and culture, thought and religion were fast being revolutionized. Philosophy was shaking the old beliefs in the order and conditions of the universe; primitive simplicity and antique piety were tottering to their fall. Men were instituting inquiries into the nature of things, and at the same time were becoming more reflective and introspective. Euripides marks a change in Greek spirit.

With the tendencies of the day Euripides keenly sympathized, and as the poet of the new times, claimed the right to adapt his art to new conditions, and to free it from traditional restrictions. In his hands the drama began to assume a freedom unknown before; characters and situations were admitted which shocked the strait-laced adherents of the old school, and long rhetorical discussions tickled the ears of the litigation-loving Athenians. His innovations in art.

But it was the lyrical part of the drama that Euripides treated with the greatest freedom. No longer requiring the chorus to feel a deep interest in the actors, he allows the singing of odes that have no reference to the plot, simply to fill up, it would seem, the necessary intervals between the different acts. Such an innovation naturally gave Euripides greater license in the subjects and treatment of his choral songs, and in his hands tragedy begins to approach the character of the Romantic drama, in which highly colored sentiment is a characteristic feature. His choral odes.

Apart[1] from the general features of the age into which Euripides was born, we may find peculiarities in his own life and circumstances which must have largely affected Euripides' life and character

[1] See Nauck's essay "De Euripidis vita possi ingenio" prefixed to his edition of Euripides.

the tone and character of his poetry. Unlike most of his contemporaries, Euripides took no part in the public life of Athens,[1] but lived in calm retirement, in the midst of his books and art-treasures, enjoying the converse of a few select friends, who were men after his own heart, men of thought and learning. Endowed[2] with a refined mind and artistic sensibilities,[3] combined with acute intellectual powers, he preferred to avoid the busy world with all its jarring discord and devote himself, in peaceful seclusion, to a poet's life.[4] But this very self-withdrawal, cutting him off from active intercourse with his fellow-men and sending him, for a knowledge of human nature, to books instead,[5] tended, as it always tends, to make him unpractical and, as judged by his contemporaries, sentimental.

Difference in spirit between ancient and modern life.

As a race the Greeks, notwithstanding their ardent love of the beautiful, were not sentimental—far from it. Living an out-of-door life, in a pure, translucent air, they were eminently distinguished for a practical, common-sense, objective manner of looking at things. Modern life, on the other hand, is largely spent indoors and among books, and in consequence our literature is deeply dyed with the subjective and introspective spirit.

The secret of Aristophanes' hostility.

To a man of the world, like Aristophanes, with his strong healthy mind, and sound common sense, such a spirit as that which he now saw creeping into the national literature must have appeared foolish, unnatural and unmanly. No doubt he had as keen an appreciation as

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[1] See Ion 595.

[2] See the Greek life of Euripides, l. 16 (Nauck): *Φασὶ δὲ αὐτὸν καὶ ζωγράφον γενέσθαι καὶ δεικνύσθαι αὐτοῦ πινάκια ἐν Μεγάροις.*

[3] The following references to art are found in Euripides:
(*a*) Painting: Tro. 687, Ion 271, Hel. 262, Hec. 807, Fr. 618.
(*b*) Sculpture and statuary: Hec. 560, Ion 184-219, Iph. A. (figures for ships), 239, 250, 255, 275.
(*c*) Embroidery: Hec. 468, Iph. Taur. 222, 814, 816, Ion 196.
(*d*) Tapestry: Ion 1141.
(*e*) Shield ornamentation: El. 452.
(*f*) Dance and music: Iph. Aul. 1036, Iph. Taur. 1143, H. F. 673.
(*g*) Dress and personal bearing: Bac. 821-836, 927-944, Iph. T. 1148-9.
(*h*) Gracefulness: Cyc. 563, Hec. 568-570. The last example is the extraordinary passage where it is said that Polyxena "even with her last breath took great care to fall in graceful fashion, hiding what one ought to hide from the eyes of men." When Euripides could display such prudery, no wonder Aristophanes found him excessively sentimental.
(*i*) Interest in beauty of person: Bac. 233-6, 453-9, 693: H. F. 134, Phoen. 786, Iph. T. 1143.

[4] *Cf.* H. F. 673, *μὴ ζώην μετ' ἀμουσίας.*

[5] *Cf.* Aristoph. Ran. 942.

Euripides of the beautiful in nature, and possibly as much appreciation of the pathos[1] of human life, but he also recognized the principle that deep feeling did not call for full expression, that a certain moderation and reserve should prevail in all art, and that just as it is a well known rule in painting not to crowd too much upon the canvas, so, too, in literary art, self-restraint should be exercised, strength of expression lying in brevity and suggestiveness, but weakness in full expansion.

The most romantic of the plays of Euripides is one of his very latest—the *Bacchae*—composed while the poet was enjoying the hospitality of Archelaus in Macedonia, and not exhibited in Athens until after Euripides' death. The many points of similarity between the *Frogs* of Aristophanes and the *Bacchae*, have naturally suggested that the comedy was, to some extent, a parody upon the tragedy. And though on an examination of the external evidence we must be convinced that the *Frogs* was written before Aristophanes could have seen the *Bacchae* performed, the impression will still remain that there is some connection between the two plays and that possibly the general plan of the *Frogs* is partly due to the rumors that had reached Athens in reference to the character and success of this, the most sentimental and at the same time the most successful of Euripides' plays. The *Bacchae* and the *Frogs*.

Finally, we might ask, How far did Euripides' departure from Athens to a country where, in the midst of those northern wilds, his spirit had freer range, and the emotions awakened by communion with nature unadorned were unchecked in their expression by the sneers of critics and the established canons of art—how far did this affect the form of the highest creation of pure fancy in Greek literature? Suggested explanation of the romantic character of the *Bacchae*.

[1] The pathos of Euripides is so prominent that Mrs. Browning regards it as the poet's main characteristic:

> "Our Euripides the human,
> With his droppings of warm tears,
> And his touches of things common,
> Till they rose to touch the spheres."

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